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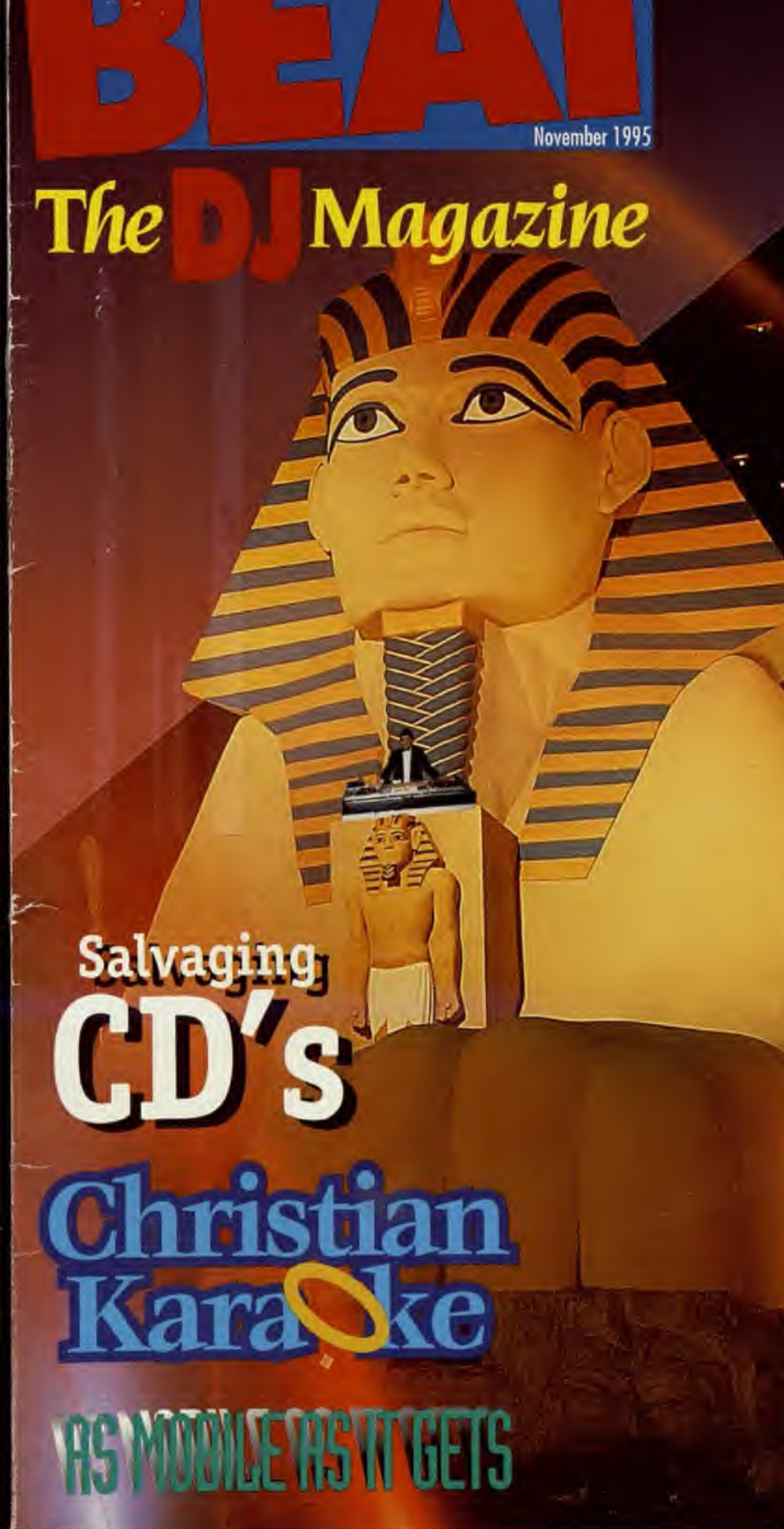
Mobile BEAT

November 1995

The DJ Magazine



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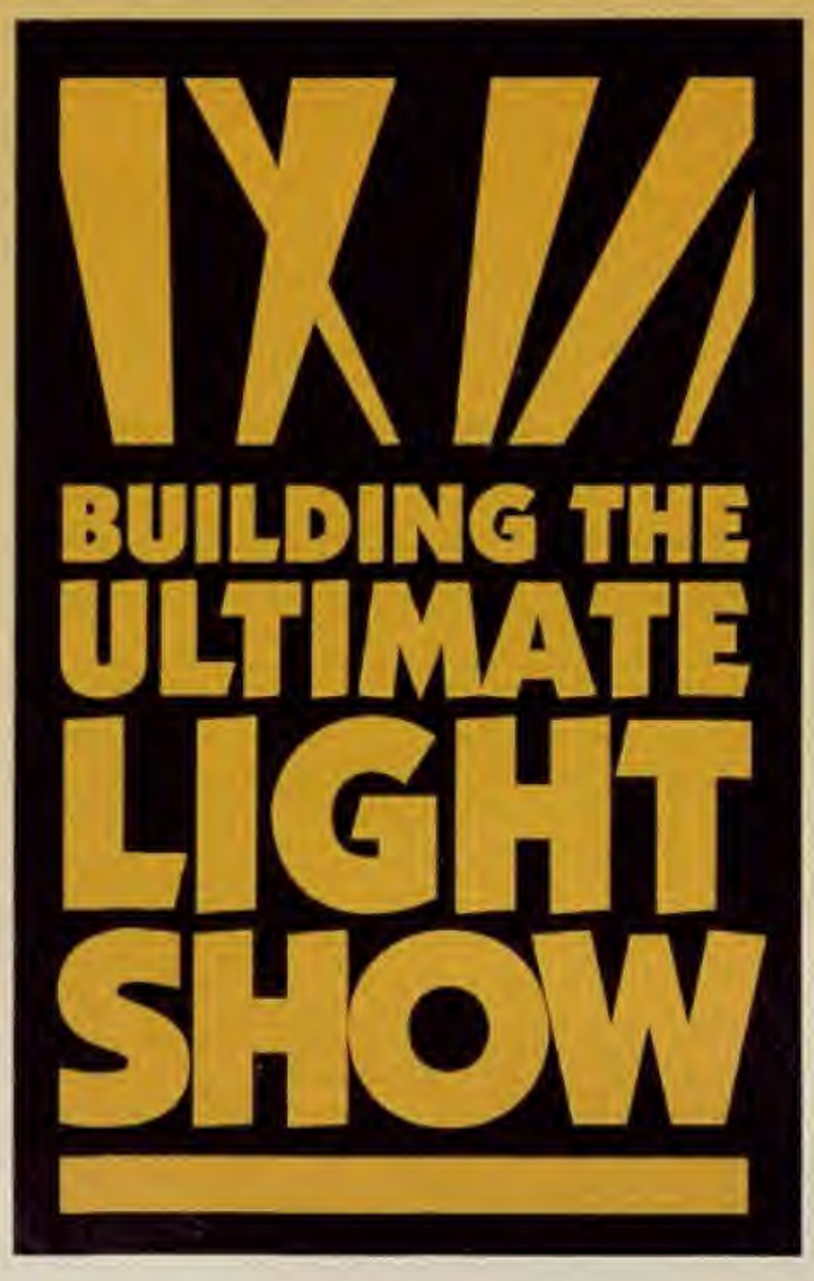
October/November '95

ON THE COVER



YOUR LIGHT SHOW CAN HELP YOU MAKE THE KIND OF FIRST IMPRESSION IT TAKES TO GET A FLOOD OF FUTURE BOOKINGS FROM EVERY JOB. OUR COVER STORY TELLS HOW TO CREATE THE TYPE OF LIGHT SHOW THAT WILL WORK FOR YOU!

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The DJ Magazine

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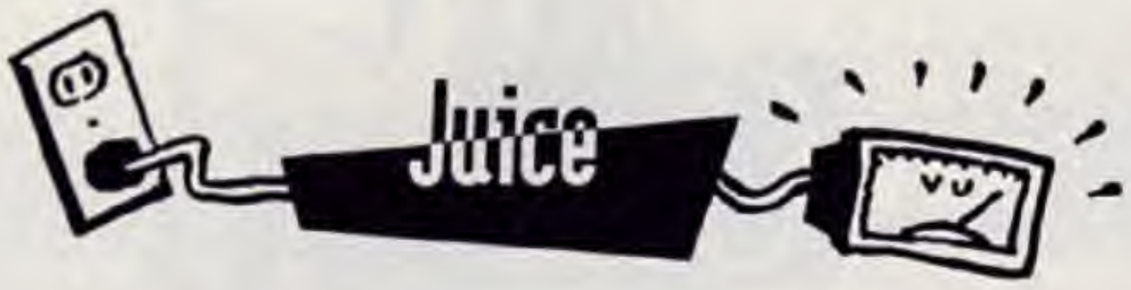
Viva Las Vegas!

It seemed very appropriate that for this issue, which spotlights the latest in lighting, that I would seek out a truly outrageous light show for our cover. Where better to search then Las Vegas, Nevada, the glitter capitol of the world? So I boarded a plane and set out to find the ultimate luminosity.

Upon landing in Las Vegas, a 30-story, black-glass pyramid surrounded by a grove of palm trees and graced with a towering obelisk and a ten story sphinx could be seen in the distance. Had I somehow been rerouted to Cairo? As I drew near, a 20-watt argon laser light show beamed from the obelisk, cutting across the exterior of the pyramid with beams of gold, aqua, purple, and white, all culminating in a beam of light shooting straight up out of the top of the pyramid. I had found my way to the Luxor Hotel Casino, and was looking at what is billed as the most powerful light in the world, a vertical, circular shaft of light of about 36 billion candlepower. The beam has been sighted from the ground at a distance of 45 miles, and from the air at a distance of well over 100 miles. "Ten miles into space you can read a newspaper by the beam's light," I was told.

Looking up, I was struck with an awesome thought... as I pictured myself in the ultimate DJ booth entertaining the Pharaoh, or was it Cleopatra at her 10-year high school reunion? The image of that fantasy burned into my brain as I returned to New York. Before it faded I was on the phone with our design consultant. "Jeff, I had a dream. You must help me!" and before it slipped away, we had this issue's cover — and a reason to return.

To return? Here's even more great news from Las Vegas: *Mobile Beat Magazine* and *Nightclub & Bar Magazine* have assembled a DJ program as part of the NCB Convention at Bally's Grand Hotel, January 8-10, 1996. Seminars and events specifically for DJs will be available at a rate available only through *Mobile Beat*. Registration information can be found in this issue. We're hoping it marks the beginning of a cooperative effort on the part of these two magazines to make this annual event truly the place to be for DJs. Although a fully developed DJ format, as part of this already successful show, may be a couple of years away, remember, the pyramids weren't built in a day!



DJs roll into Vegas

What better way to start off the new year than by getting together with DJs from throughout North America in the capital of fun — Las Vegas. This coming January, *Mobile Beat*, in cooperation with *Nightclub and Bar Magazine*, will be introducing an expanded emphasis on the DJ at NCB's annual winter expo. Along with exhibits by top manufacturers in DJ sound, light and karaoke, there will be numerous seminars of interest to all. And because no business trip should be all work, they'll be endless parties and DJ events to check out. If you miss this one, you'll be kicking yourself all year. Bargain flights to Vegas in January are plentiful, and with *Mobile Beat's* super special DJ discount rate, it'll not only be fun, but affordable. For registration information, see page 91!

So when do we get our gold records?

In 1972, Stanley Mills brought the European instrumental hit "Tchip, Tchip" to the U.S. and released it on his September Music label. While the song soured commercially, mobile DJs across the U.S. and Canada began introducing various cover versions of the song. The most popular versions carried the titles "Dance Little Bird" and "The Chicken Dance." Now, Mills says, a new version of the song, with lyrics by songwriter Paul Parners, is on the way. In addition, a CD single containing both the vocal and instrumental versions, as done by Bob Kames and the Happy Organ, featuring the Fowl Four, forthcoming on the GNP Crescendo label. Every mobile DJ in North America should get a Gold record for that one!

Strength in numbers

With growing competition in the DJ marketplace, some DJs are finding the route to success is with a DJ service franchise. One of the newest franchisers of DJ services, American Mobile Sound, has set

The AMS staff, with just under 100 years of combined experience in the disc jockey and management field, includes (left to right, front) Richard Grossman, Alexandra Steadman and Rebecca McNeil-(left to right, back) Paul Ramirez, Sean Dasmann, Steve McNeil and Tad Clark.

By Robert A. Lindquist

up eight franchises in three states in less than a year, and more are on the way. AMS offers its franchise owners a service-oriented business designed to grow as it goes. The initial investment is between $6,000 and $15,000 depending on the market. And because of the economy of being part of a larger group, the profit margin is higher, making it an attractive opportunity for existing DJ services as well as start-ups.

The DJ business package offered by AMS is supported by three and one-half years of research and development. The benefits include in-depth training, step-by-step procedures for marketing and operations, and an experienced sales and support staff. AMS marketing director, Richard Grossman, says, "Whether an individual is looking to start a new business or has been a DJ for years, we offer expertise that enables existing or emerging DJ services to join a winning team which we believe is poised to become a major player in the MDJ industry."

For more information on how you can become a part of the AMS team call 1-800-788-9007.

Mainline links DJs, labels

Mainline Lighting and Sound has announced the creation of a new retail record pool for mobile and club DJs, and it's a pool with twist. For an annual fee of $25, members get discount prices on 12" vinyl. In this pool, DJs are guaranteed to receive the product they need and

cont'd on p.8

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'Twas the night of the **BIG GIG** *and all through the* HOUSE
not a creature was GROOVIN' *not even my spouse.*
The **music** *was* **HOT** *but the crowd was illin'*
'Cause there were no LIGHTS *to keep 'em chillin'*
The party was dead, there was no **dancin'**
I felt about as popular as Charles Manson.
When all the sudden a thought **popped** *into my head:*
MARTIN'S DJ SERIES *would really knock 'em dead*
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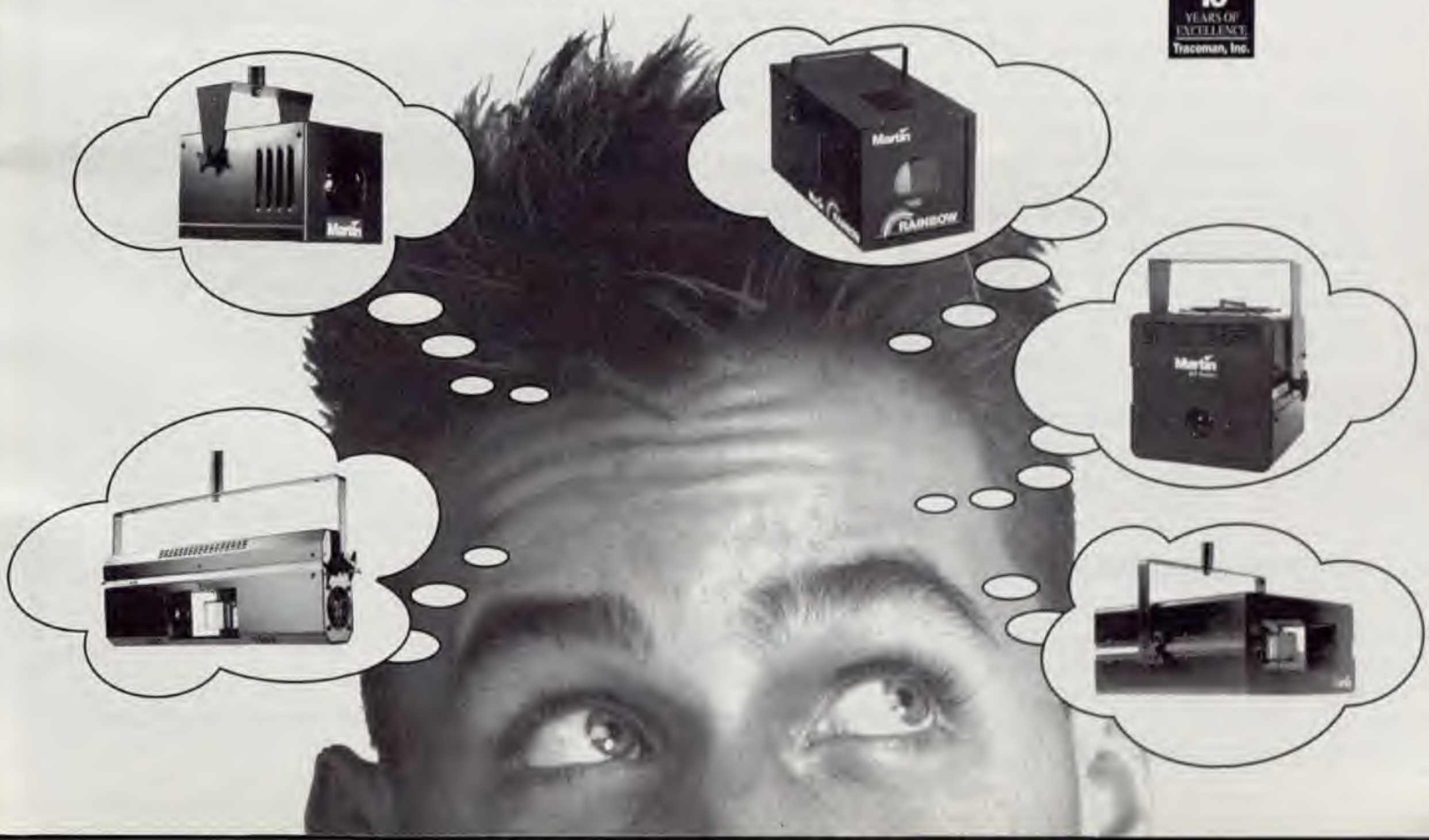

want. Monthly listening seminars are also part of pool membership. The seminars, showcased by the various record labels, provide advantageous opportunities for both the record companies and the member DJs, giving the labels a chance to promote new tracks while keeping the members right up to date. Frank Garcia of Mainline says "I foresee this retail record pool as the new superhighway between the music industry and DJs." For more information, call Mainline in Flushing, N.Y. at (718) 359-4848.

Rock On

Club Concrete is a full service national record pool for Nightclub DJs who program hard rock music. For 10 years, Club Concrete has united top nightclub DJs into an effective force, able to break records from the street.

All member DJ's must meet eligibility requirements and are required to return feedback on all product received. Feedback is based on DJ opinion and audience response. In addition, all members must submit a bi-weekly top 25 chart as well as their pick hits. This feedback is then provided directly to the labels.

If you are a club DJ who specializes in rock and beyond, or a label in need of help promoting new releases, this is your ticket. Contact Mike Corcione at Club Concrete, Concrete Marketing, Inc. 1133 Broadway Suite 1220, New York, N.Y. 10010. Phone: (212) 645-1360

Toasting Numark's Nu guy

Congratulations and a big round of applause to Grover Knight, former sales director at Testa Communications, on being appointed Numark's new national sales director. In announcing the appointment, Numark president, Jack O' Donnell said that Knight joins his company at a very exciting time in its history. Knight says he has closely watched Numark's growth over the past three years and feels the future looks very promising for the Providence, R.I. based company. He added "I am very excited with this opportunity to be part of a growing, dynamic and innovative team in an industry that I know and love." Knight's background includes work on industry related publications, as an independent sales rep for leading pro audio brands and as a sales manager for musical instruments and cases. He holds a BA in music from the University of North Carolina.

What do you play when...

According to a recent issue of *Weekly World News*, "An elegant wedding reception turned to tragedy when beaming bride Susan Di Senza threw her bridal bouquet in the air - and four hapless gals were trampled to death trying to catch the coveted prize." About 50 women lined up to catch the bouquet; when Di Senza threw it to one side, 11 people were seriously injured in the stampede. "I've never seen anything like it - those women just went nuts," said Pastor Edward Weeks of Sydney, Australia. Said the bride: "Just like that, my dream wedding had become the worst nightmare of my life." There was no word on the condition of the DJ.

Tap in

Over 150 leading suppliers to the hospitality and entertainment industries are expected to exhibit at this year's ON TAP Exposition and Conference in Atlantic City, N.J. Along with a host of food and beverage-related companies, are several well-known names in the DJ/KJ arena including Ness, All American Karaoke, AudioTech, BMI, ASCAP, TAS Lighting, Top-Shelf Marketing, Tune 1000, ZTV Video Network.

According to Peter Yakalis, show manager, "The diversity of products and services being showcased at ON TAP has added greatly to stimulating national attendee interest." The show runs from October 22nd through the 24th at the Atlantic City Conventions center.

For more ON TAP info, call (800) 829-3976 or fax (201) 346-1602.

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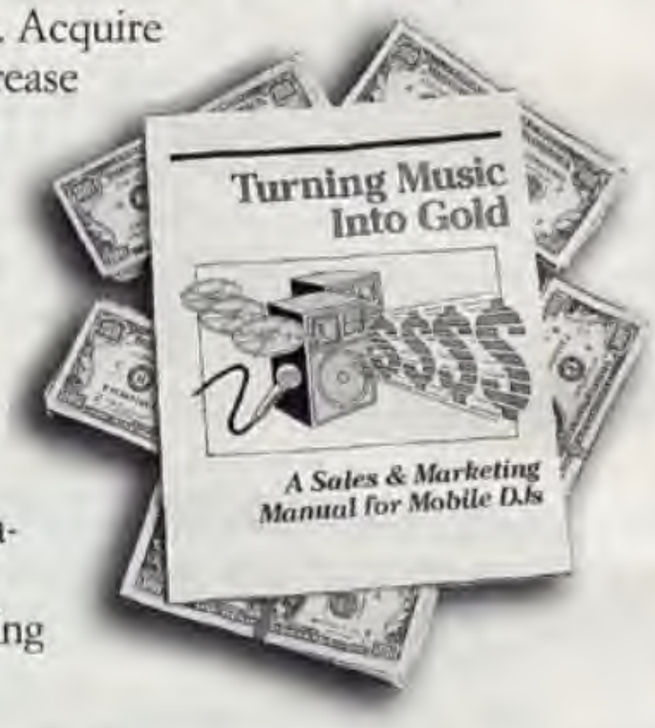

"... a well designed, intelligently written manual on sales and marketing techniques."
Mobile Beat

"... gives a solid, almost encyclopedic listing on how to and how not to market your business. It's a well-organized work that is packed with good advice."
DJ Times

How Mobile Beat Rated It

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Value to Novice	★★★★
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Feedback

Who does that, where can I get it?

First of all, many thanks for existing.

This letter is in response to the article "Piracy: Turning Up The Heat." The actions of the RIAA in suppressing pirated CD compilations or any type of re-recording of copyrighted material for sale is most justifiable. This [pirating] is most likely big business for those who are doing it, and would certainly hurt the artist and recording industry. I [however] feel that the RIAA is barking up the wrong tree pursuing mobile DJ companies. In the recording industry, the money is earned by way of CD, tape, and record sales, concerts, endorsements, radio, A.S.C.A.P. and B.M.I. collections, etc. This *is* big business.

On the other hand, as a DJ company of 14 employees, after advertising costs, payroll, equipment, new music, office rent, F.I.C.A. tax, self-employment tax, unemployment tax, workmen's comp., liability insurance, and keeping the vans running, I don't have much left for a licensing fee just so I can record an extra copy of "Having My Baby" because two DJs need it Saturday and I only own one 45. This is *not* big business.

I think it should be considered that we have a very positive impact on promoting the material we play. I'm sure every DJ reading this has been asked "Who does that, where can I get it?" Furthermore, several of my employees are music enthusiasts and some of them spend a good portion of their earnings on their personal collections.

The mobile DJ industry is a major asset to the recording industry. I'm sure my fellow readers agree that we don't want to be confused with pirates.

Name held by request

You've got a lot to learn

I have been a DJ since 1978 and am not afraid to admit that I am not an expert in this business. I learn new and better ways of doing things all of the time, both from my customers as well as from *Mobile Beat*.

However, there are many DJs out there who think they know it all. Rather than listening to a customer's needs or ideas for their event, they tell the customer how the entertainment portion of their event will be organized. Obviously these DJs have had years of experience, have always done things the same way and have always been successful in doing things the same way. Because of this, they are not willing to listen to any new ideas that a customer or *Mobile Beat* has to offer. I have received more and more calls from brides-to-be who are "turned off" by these narrow-minded DJs.

I believe Michael Franklin of "F-1 Productions" who canceled his subscription (Feedback-Feb./Mar '95 issue) fits into this category.

Mr. Franklin stated that *Mobile Beat* was "stiff and outdated." I believe the magazine is educational, innovative and its writers present the reader with new and better ways to serve examples of MB's "stiff and outdated" format. Again, I believe that Mr. Franklin fits into the category of the "know-it-all" DJ I described earlier.

cont'd on p. 14

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WHATEVER HAPPENED TO DR. SHOCK JOCK?

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By DJ Frank Sweeney, Bell Sounds, Wopen, NJ

Is anything more awkward than a DJ being a guest at a party DJ'ed by another DJ?

Having recently celebrated my own 20th anniversary as a mobile, I really thought I had reached the point where I could go to a wedding as just a guest and not critique the DJ. There is nothing more annoying than to have some other DJ who just happens to be part of the crowd come up and give advice while trying to work. So I just kept telling myself, "I don't care what this guy does, I'm just here to have a good time." Alas, It was not to be.

When my wife and I arrived at the reception, the room was empty. There was DJ gear, but no actual DJ in sight. I couldn't resist the temptation to glance over at the setup. It was a strange mix of equipment to be sure. The dust covers on two turntables were up (open) and a crude attempt at lettering that read "Mobile Something" was applied with masking tape. This was on the *inside* of the dust covers so whatever it said was backward anyway. In between the two turntables was an empty, 1960's vintage, 45-record rack that looked like it was made out of coat hangers. In strange contrast, under a row of par cans, dual TV monitors hung from two industrial strength light trees. No one was around except for a nervous, fifty-ish gentleman who was pacing back and forth across the room. We assumed he was the bride's dad or an uncle. We were wrong. He was our DJ!

As the room filled and guests gathered at the bar, the DJ went to work. He kicked off the evening by making numerous, scattered announcements of no particular interest. Since each announcement was surrounded by about two minutes of nothing, it was obvious (to a DJ anyway) that the music over the house system had never been turned off. So while the ceiling speakers provided the dinner music, our DJ began showing a video of the wedding ceremony on his monitors. "That's a nice touch," I thought.

Time passes. The limo has arrived and it's time for the DJ to showcase his talents with the introductions of the bridal party. He begins with... total silence. Then, like an earthquake creeping in from another dimension, a tinny sounding, 1920's fanfare blasted across the room as if the entire German Army had begun a tribute to Adolph Hitler, not once but, again and again... and again. In between each introduction, the same loud, harsh blast of brass cut through the room like a demented chainsaw.

If this wasn't audible torture to the max, the voids were filled with the easy listening sounds of Barry Manilow coming through the house system.

Somewhere between the fourth usher and the best man I just couldn't take it anymore. I ran to the maitre'd, screaming "Turn that damn house music off!!" I then cowered back to my seat, wondering if there was a DJ-aholic support group in my area.

It was about that time that I noticed our personable host/DJ had some unique ad-libs. Personally, I felt introducing the father of the bride as "the guy who insists I play a lot of oldies because he's paying for all this" was a bit tacky. But when he introduced the bride as "a gal whose been around the block a few times and has had a lot of bad luck in the past but seems to have finally gotten her shit together," I realized this guy was no Regis Philbin.

Dinner had begun and I was finally distracted but, alas, not for long. About halfway through the meal I turned around to find our personable host roving the room with a video camera impersonating Bob Saget on "America's Funniest Home Videos," prodding half-annoyed guests for material to run on his video monitors during the rest of the reception. He was not looking for tributes to the bride and groom, but for spilled drinks, guests with food stuck in their teeth, or overhead shots of women with swooping necklines.

Time passed (thank goodness) and we were now about three and one-half hours into the reception. All he had played thus far was typical background schlock. I noticed his previously empty 45's rack was now almost full. It was a good thing too, as it was time for the bridal dance. The first dance went off without a hitch except I couldn't really tell what the song was, having never ever heard anything quite that scratchy. Take the worst, most cue-burned disc in your library, run a belt-sander over it a few times and, well, you get the idea. This was followed by a special dance for the bride with her father, which lead into a dance for the bride and her brother, grandfather, the groom's father, and even Ronnie the limo driver. The DJ was right about one thing, this girl had been around the block a few times.

There was equal time for the groom's special dances and I thought introducing the groom's grandmother as "A woman whose husband recently died" had its own special uniqueness. After what had to be the longest string of continuous dances since "They Shoot Horses Don't They?" it was time to pick up the pace. What next? Dance music? Noooooooooo. Karaoke!

Totally unannounced (and according to the bride and groom, unexpected) it was time for Sing-Along. From a pile of scratched 45s to *laser discs* .. In an instant, our host went from being a wannabee lounge lizard to Mr. Interactive. A quick change of sportcoats and he advanced to the center of the dance floor begging the audience to join him for the Supreme's "Come See About Me."

By this time half the crowd had left, the remaining half were either asleep or just sort of dazed and confused — time to go.

Mobile Beat welcomes your comments and opinions
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E-mail: MobileBeat@AOL.COM

Each issue, the Feedback column includes letters from other DJs who share my feelings about the great job and informative articles which appear. It certainly shows a lot of class on *MB's* part to publish the negative letters as well as the positive ones. Keep up the good work!
J. Mark Ives, Brian Donovan Enterprises, Schenectady, N.Y.

Here's a great mix

I bought a copy of *Mobile Beat*, April/May '95, and on page 26, I saw your column on Sets 'n Segues. Here's a list of jams that I compiled while I was a DJ.

Planet Rock
Play At Your Own Risk
Take Me In Your Arms
Rain Forest (original mix)

Midas Touch (extended version)
Artificial Heart (extended version)
Seduction (extended version))
Cross My Broken Heart (extended version)

Paid In Full (extended remix)
Girl You Know It's True (extended version)
Set Adrift On Memory Bliss

Pour It On (extended version)
Summertime, Summertime
Pleasure Principle (Shep Pettibone mix)

Twilight Zone
Tom's Diner
Tom's Diner (rap)

Good Life
Big Fun
Rhythm Is A Dancer
Rhythm Of The Night
Harry Seams, III, Killeen, Texas

Pity the poor

Judging by the letters in the August issue, many *Mobile Beat* readers are compassionate. They believe that it's only fair to force even those who never make copies to pay a $1 or $2 copyright tax on each blank cassette or a licensing fee each time DJs play a copyrighted song so Madonna, Jackson, Streisand and the rest don't end up on welfare. Before falling for the music industry's propaganda, let's look at some of the ways it has screwed the public for decades.

1. By putting two songs on a 45 rpm record, with the song on the B side virtually always junk but still receiving a royalty, they have forced up the price. About 15 years ago, one record company stopped putting two songs on a 45 and the retail price dropped $1. They discontinued the practice after a short time, probably due to protests from distributors and retailers whose profits dropped.

2. They fill albums with mostly junk, relying on just one or two really good songs to entice sales. Of course the artists involved with the junk still get their royalties.

3. They keep certain combinations of hit songs from appearing on the same album, to force us to buy a second album. For example: The hit versions of *Release Me* and *After the Loving* are never on the same Humperdinck album, even his greatest hits compilations. The one album that does have them both was of a live performance that is marred by crowd noises.
Raymond Kostanty, Wood-Ridge, N.J.
—Clarification: Under our existing copyright laws, only the composers and publishers receive a "royalty" (via ASCAP, BMI or SESAC) when their works are performed in public. The artists (musicians and vocalists) do not receive any type of income from the public performance of their recorded works (unless they are also the composer or publisher). Artist royalties are paid primarily on the number of recordings sold. Obviously, the artists do not receive any royalties on unauthorized bootleg or pirated recordings which is why enforcing the law falls back unto the recording industry (through the R.I.A.A.).-ed.

Too small to matter?

I'm still somewhat new to the DJ business. I have a license from A.S.C.A.P. but B.M.I. told me that I was too small a business and to not even worry about it. I'm still concerned about being legal. What else (if anything) needs to be done?

Next question, where can I get the song "Freak-a-Zoid" by Midnight Star?
Greg Owens, Musik-4-Daze, Smithville, Tenn.
A) Actually, you do not need any type of license from ASCAP or BMI, and if you are not unauthorized making copies (i.e.: without the permission of the copyright owner) your bases are covered.
B) The 1984 monster dance hit Freak-a-Zoid can be found on numerous DJ compilations and remixes. See the DJ Shopper's corner in this issue for a listing of reliable sources. - ed.

Staying alive

Our small area of nightclubs in the southwestern part of Indiana, eastern part of southern Illinois, and the northern part of western Kentucky have been on the recent decline. Evansville, Ind. is the largest city in our region and it has, in the past five years, lost four of five major venues (400 or more people) in the local nightclubs. The neighborhood bars have been on the rise with live band type formats but, those clubs would be packed with 150 people crammed in them. I have personally worked at one club in Evansville for over 12 years. It had its ups and downs but never to the point of losing every hot night we had.

Maybe the time has come, in our area, for something new. I would like to have my company in the position to either win big or move on! So we would like a subscription to your magazine. Hopefully it will add some spark back into the business to help a very sluggish market here.
Hollywood Sound & Light Shows, Haubstadt, Ind.

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TOP 200: *Friend or Foe?*

Top 200 Survey can be found on page 85

Tips N Topics for your small business

By Mike Buonaccorso

In this issue, as we once again ask you for your Top 200 ballots, it seemed to be a great time to address the issue raised from time to time by some who seriously believe the Top 200 is a diabolical plot by this magazine to homogenize all DJs and what they play. It would be nice to say that the most-played songs by DJs got there because people didn't like them or request them, but that's like saying most people really don't want to name their babies Michael and Ashley.

Setting nightclubs, bars, high school dances aside, we make the assumption here that mobile entertainers do primarily *private* functions, the most notable example being the wedding reception. Studies show most people attend 1.9 wedding receptions in any given year (the .9 must mean they left early), and 78 percent of them have not been in a club (unless perhaps a country club) in at least five years previous. Pretty hip crowd, wouldn't you say? Since, at an average event, a DJ might spin 50-60 selections, by adding a certain percentage of special requests, ultra-current hits for the younger crowd and creative stuff of your own, the right mix might only use 30-35 of the Top 200, a little over half at most!

The Top 200 should be a foundation tool, part of not only your music package, but also your *sales* package, a way to get the dialog on music started with your clients. It should help you determine the client's *dislikes* as well as likes when used properly. Never present it as the only music you have or the only music you'll play. There may be that one situation out of 100 where everyone in the room will just love to hear Led Zeppelin all night. But for every one of these groups, try it on the next 99 and odds say you'll be sitting home a lot on Saturday night. Most people aren't attending wedding receptions and private parties to change the world or reexperience Woodstock One *or* Two. They are there to have a good time and then go home to pay the babysitter.

So DJs and party hosts, help us out again this year and cast your ballot for the annual Top 200. There's another important reason to do so this year: As a result of the *Mobile Beat*-TM Century* agreement to produce a series on compact disc based on the best of all our past lists back to 1991, future releases in this series will be taken from our most current lists, *so your vote counts!*

Continued high showings on the Mobile Beat Top 200 took Kool and the Gang from backstreet dives to the Vegas strip!

**TMCentury is the only company authorized to use the Mobile Beat logo and past, present and future compilation lists from reader surveys and call it a series based on The Mobile Beat Top 200.*

The party's here!

DJs with America Online who wish to chat live about their weekend (or any topic) can now meet each Sunday night at 10 p.m. (ET). To find the group from the main menu board:
Click: People Connection
Click: Private Rooms
Enter: DJNET
Click: Go!
Participation will determine the future direction of the group, so if you're interested, check in soon - you never know who you'll meet there!

Online Update:

Each week, more and more DJs are becoming part of the action on the internet. If you are among the many spinners in hyperspace, Check out these electronic DJ gathering places:

SERVICE	LOCATION/ADDRESS	SECTION/THREAD
USENET	alt.music.makers.dj	NEWSGROUP
USENET	alt.music.dance	NEWSGROUP
USENET	alt.rave	NEWSGROUP
USENET	alt.music.techno	NEWSGROUP
USENET	alt.music.karaoke	NEWSGROUP
USENET	alt.weddings	NEWSGROUP
CompuServe	MUSIC INDUSTRY FORUM	DJs/RADIO, TRAX Entertainment!
AMERICA ONLINE	MUSIC MESSAGE CENTER	Mobiles/Club Jocks/Equipment
TRAXnet	SCBBS.COM	DJs, PRODUCERS, ARTISTS
DANCENET	BBS: 410.235.5708	DJs, RECORD POOLS, LABELS
e•pro	BBS: 408.971.3776	DJs, RECORD POOLS, LABELS
LISTSERV	bpm-request@andrew.cmu.edu	BEATS PER MINUTE
LISTSERV	buckmr@pri.edu	Billboard Top 10 Charts
America Online (Live Chat)	DJ Net (Sundays, 10PM)	People Connection(Member room)
E-Mail listings for this column to	MobileBeat @AOL.COM	Mobile Beat: The DJ Magazine

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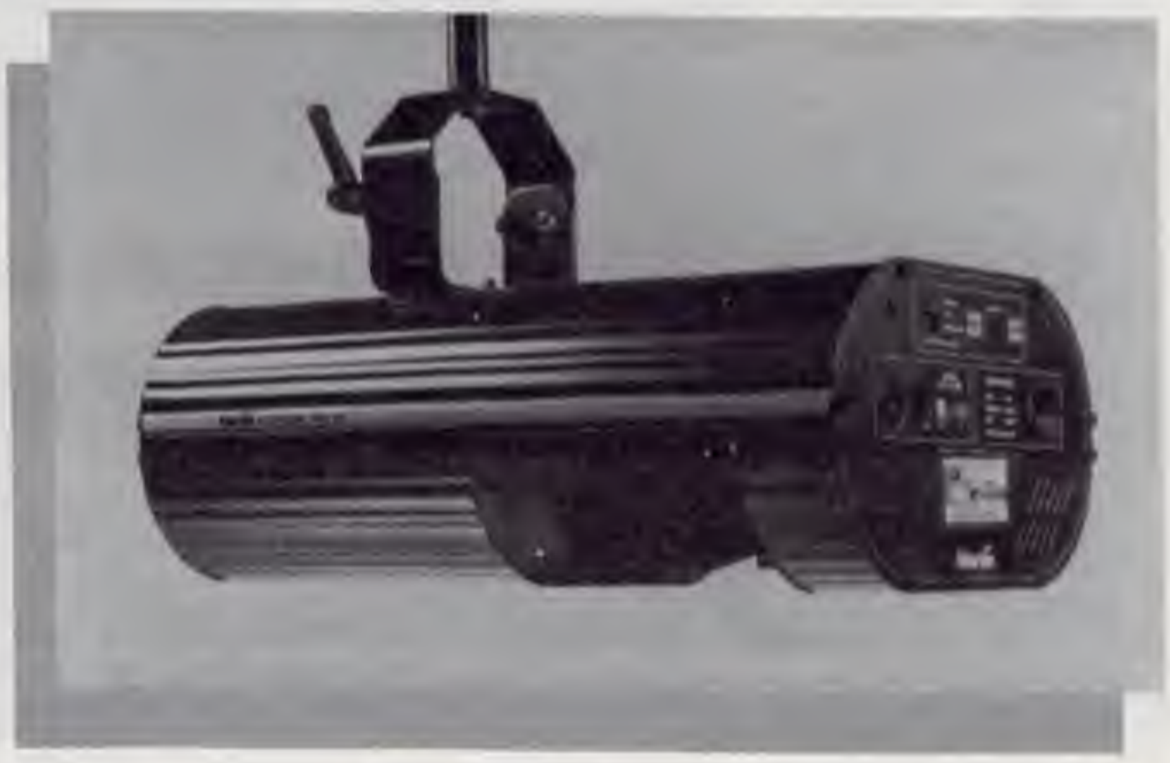

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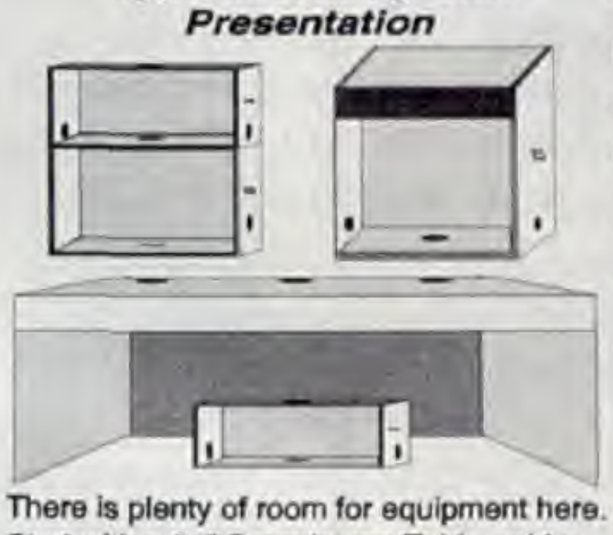

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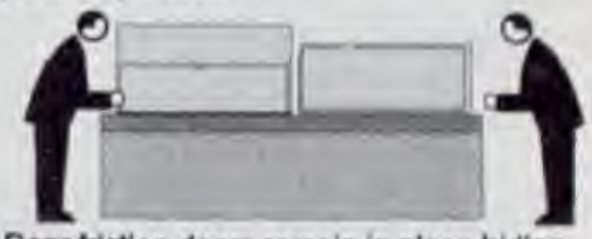

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This Just In - Pioneer Intros Radical New Mixer

Like Dodge, Pioneer New Media Technologies "questioned everything" in designing their new DJM-500 DJ mix station. While details on the new unit were still sketchy at press time, inside sources tell us the DJM-500 is roughly the size of the CDJ-500 CD Player, leaving us to assume it is a tabletop unit. Features include inputs for two mics, three lines and/or three phonos, with three bands of EQ on each channel, a variety of state-of-the-art digital effects, XLR balanced outputs and auto, on-board, BPM counter. In addition, when used with the CDJ-500 CD Player, moving the mixer faders up from the bottom-most position will fire the CD. It sounds like a very interesting package and one we can't wait to bring you **the scoop** on. Look for it next time in *Mobile Beat*!

DJs around the world enthusiastically embraced the creative possibilities provided by Denon's DN-2000F Double CD Player. In fact, you made it the industry standard. Now, Denon has redefined the standard with the DN-2000F MkII.

The new "MkII" offers you all the great features of the original, like Cue-to-Music, Instant Start, Pitch Bend, and great Denon sound quality. But we've added terrific new features to help you work more efficiently and creatively, like wide-angle, Supertwist LCD displays that also show you pitch changes with 0.1% accuracy. In addition, we've added dual pitch ranges of ±8% *and* super-fine ±4%, to give you tight, precise control.

To minimize set-up time, the MkII lets you store programmable feature pre-sets in permanent memory. And we didn't forget the little things, like a power switch guard and a longer remote cable.

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The Scoop

DENON DN-2000F-MKII

A hands-on review by Henry Collins

It looks like Denon has another crowd-winning CD player on its hands with the release of its newly-improved version of the DN-2000F. The new DN-2000F-MKII has been completely debugged, undergone minor cosmetic surgery and received a brain transplant. The result is a professional CD player that is certain to find a home in nightclubs and mobile DJ workstations from coast to coast.

Going one better

When the DN-2000F made its debut back in 1992 it soon became one of the most sought after professional CD players on the market. Its success was largely due to input Denon received from DJs surveyed around the world. Now with over two years of comments, suggestions and ideas from DJs and other end-users, the new DN-2000F-MKII is certain to become the answer to a DJ's wish list. In addition to some refinements in the circuit board and chip design, the DN-2000F-MKII also features a few cosmetic changes including a Power Switch Guard and slimmer profile CD trays.

Nonvolatile memory

The MKII's nonvolatile memory enables users to program and store their favorite operating mode settings for automatic start-up at power up. Users can configure up to eight operating settings, including pitch control range, time display mode and more. Stored settings remain in memory even after the player has been left unplugged for several days. Programming the MKII's operating functions was headache-free thanks to a well-documented user's manual and quick reference guide.

Oops-proof power switch

One problem experienced by DN-2000F users was the accidental interruption of disc play by inadvertently pressing the power switch. To eliminate this problem, the MKII features a power switch guard which recesses the main on/off push-button to prevent accidental shutdown. Powering down the MKII now requires a very deliberate and well-aimed forefinger.

Easier beat mixing

The DN-2000F-MKII has taken CD beat matching one more step closer to vinyl thanks to its new pitch display. Previously, beat matching was performed largely by ear using the Pitch Bend controls to perform fine pitch adjustments. The new MKII simplifies beat matching by providing a digital readout of pitch variations by percent. This is especially helpful when mixing two CDs where you already know the percentage of pitch adjustment required. I found this feature very useful visual reference for easy replication of mix routines.

Better visibility

You can put away your flashlight thanks to the MKII's new back light "super twist" LCD display. I had no trouble reading the illuminated readout at any angle, even in total darkness. The display's soft illumination is gentle on the eyes and yet it can be easily read from a distance.

Bells and whistles

One feature of particular interest on the DN-2000F-MKII is the selectable variable pitch range of ±4% and ±8%. You can preset your desired pitch range for automatic selection at power up. A center detent on the pitch control allows easy location of the 0% slider position.

Another useful feature offered on the MKII is it's adjustable EOM (end of music) warning indicator. You can adjust the warning time from 5-35 seconds.

For the absent minded, the DN-2000F-MKII's auto close feature automatically returns the CD tray when it is left open for more than a minute. This feature can be enabled or disabled using the programmable mode settings.

A longer remote cable (10 feet) and rubber feet on the remote control unit for tabletop use are two more features that are certain to win the hearts of mobile DJs.

In closing, the DN-2000F-MKII is a real indication of Denon's commitment to this market and its ability to deliver a product that is responsive to the needs of serious DJs. It is certainly a product worthy of serious consideration by those in the market for a top-shelf, dual-transport professional CD player.

Finally, there is one source for all of your equipment, software and technical support needs!

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Back to the 50's

Play Something We Can Dance To

By Jay Maxwell

The first time a DJ heard the crowd shout, "Hey! Play something we can dance to!," they were referring to a new type of music called Rock 'n' Roll. We don't know who the DJ was, but we do know that much of the music he played during early sock hops is still the music we play today.

Sock hops got their name because the dancers had to take off their shoes so they wouldn't mark up high school gym floors. Even though bands were still very popular, many sock hops hired local radio personalities to spin records for their dances. Dick Clark even made extra cash as a mobile jock.

In fact, in looking back to the roots of rock 'n' roll, we also see the beginning of the mobile DJ. What's still surprising is that rock 'n' roll not only survived its infancy, but matured beyond anyone's imagination. But before you read on, check out the list of top 40 sock hop songs. Although these fun songs seem innocent enough to us in 1995, forty years ago, many of these songs and artists were creating quite a stir.

It all began with Bill Haley and His Comets. In 1953, they sent "Crazy Man, Crazy" to number 15 on the Billboard charts. But, the dividing line that separated all the music that came before and all that would come after was a song written by a 63-year-old guy named Max Freedman. Sung by Bill Haley, "(We're Gonna) Rock Around The Clock" finally went to number 1 on July 9, 1955 and stayed number one for 8 weeks. We say "finally went to number one" because when the song was first released it was a huge flop. It wasn't until it was featured in the opening credits of the movie "The Blackboard Jungle" that it became the first rock single to top the chart. It also went to number four on the R&B chart.

Then the controversy began; riots broke out during the showing of "The Blackboard Jungle." Special police were required to control 5,000 teenagers who had assembled for a Bill Haley concert in Washington D.C. In fact, police were having to crack down on rock 'n' roll parties in cities all over the United States. Alan Freed, a New York DJ who first coined the phrase "Rock 'n' Roll," hosted live concerts that created a mob scene wherever they were held. He was even indicted for creating a riot in Boston. The Everly's "Wake Up Little Susie" was banned in Boston. A radio station in St. Louis broke (as in smashed) rock records one by one on the air in 1958. Networks like NBC were banning it.

Mitch Miller, the head of CBS records at the time, urged parents to tell their kids they liked their music. He figured reverse psychology would work and the kids would stop listening to it. Fat chance! There was even a drive by parents to get their teens to listen to calypso music instead of rock. This too failed. Religious leaders and psychiatrists called for a stop to rock, claiming it was everything from a communicable disease to a cannibalistic and tribalistic form of music. World leaders predicted an early demise to the new form of music. Leaders for the next forty years continued to predict an early downfall for rock music as it continued to reinvent itself in the form of disco, rap, techno, or rave.

Needless to say, rock is still very much alive. If you want to get a party started, just go back to where it all began and play any of the songs on this list and watch what happens. And while there is some debate whether or not Elvis is still around, his music is very much a part of the American culture and a staple of rock 'n' roll. He's not called "The King" for nothing. During the 1950's he had 38 songs on *Billboard* magazine's top 100 with 12 of them going to No. 1 for a total of 61 weeks. This, on top of the fact that he did a two-year hitch in the U.S. Army. And don't forget Jerry Lee Lewis, Little Richard, Sam Cooke, and the Platters at any party you play. Bring along the soundtracks to "American Graffiti" and "Stand By Me." Try the Jive Bunny song "Swing the Mood" to break into a set of hop songs.

So, throw down some sawdust and take off your shoes and have a great dance. And while the experts keep predicting rock's demise, we DJs just keep playing what the audience can dance to. Long live rock!

QUIZ SHOW

What's a great 50's party without a little good old Rock & Roll trivia?

1. Whose *Love Me Or Leave Me* LP wouldn't leave No.1 for 21 straight weeks in 1955?
2. Who in Jack Scott's *My True Love* sent him "an angel from heaven above"?
3. What dance did the Diamonds have everyone doing after a '58 American Bandstand gig?
4. What Coasters' classic opens "Take out the papers and the trash, or you don't get no spending cash"?
5. Who has to have "about a half a million signed autographs" in a Chuck Berry number?
6. What one-time husband of Elizabeth Taylor scored with *Oh, My Papa* in '59?
7. Who sent us with *You Send Me*?
8. What Bronx-bred group describes what it's like to be a teenager in love?
9. What hubby-to-be did Eydie Gorme meet on Steve Allen's *Tonight Show*?
10. What Sam Cooke hit laments: "She was too young to fall in love, and I was too young to know"?
11. Who did Chuck Berry see in a Coupe de Ville as he was "motivatin' over the hill"?
12. What legendary tenor took the title role in *The Great Caruso*?
13. What, according to Chuck Berry, has "a back beat you can't lose it any old time you use it"?
14. What country outlaw once played with Buddy Holly?
15. Where is it that "you can rock it, you can roll it, do the slop and even stroll it"?

ANSWERS:

1. Doris Day's 2. The Lord 3. The Stroll 4. Yakety Yak 5. Sweet Little Sixteen 6. Eddie Fisher 7. Sam Cooke 8. Dion and the Belmonts 9. Steve Lawrence 10. Only Sixteen 11. Maybellene 12. Mario Lanza 13. Rock and Roll Music 14. Waylon Jennings 15. At the Hop

Maxwell's

Songs that'll knock your shoes off!

	Artist	Song Title	Year
1.	Bill Haley & His Comets	*Rock Around The Clock*	59
2.	The Champs	*Tequila*	58
3.	Ritchie Valens	*La Bamba*	59
4.	Jerry Lee Lewis	*Great Balls Of Fire*	58
5.	Wilbert Harrison	*Kansas City*	59
6.	Elvis Presley	*Jailhouse Rock*	57
7.	Elvis Presley	*Hound Dog*	56
8.	Danny & The Juniors	*At The Hop*	58
9.	Sam Cooke	*You Send Me*	57
10.	Platters	*Smoke Gets In Your Eyes*	59
11.	Bobby Day	*Rockin Robin*	58
12.	Platters	*The Great Pretender*	56
13.	Bobby Darin	*Mack The Knife*	59
14.	Chuck Berry	*Johnny B. Goode*	58
15.	Platters	*Only You (and you alone)*	55
16.	Penguins	*Earth Angel*	55
17.	Chuck Berry	*Maybelline*	55
18.	Elvis Presley	*All Shook Up*	57
19.	Lloyd Price	*Stagger Lee*	59
20.	Diamonds	*The Stroll*	58
21.	Little Richard	*Good Golly Miss Molly*	58
22.	The Johnny Otis Show	*Willie and the Hand Jive*	58
23.	Everly Brothers	*All I Have To do Is Dream*	58
24.	Buddy Holly	*That'll Be The Day*	57
25.	Little Richard	*Tutti Frutti*	56
26.	Elvis Presley	*Love Me Tender*	56
27.	Carl Perkins	*Blue Suede Shoes*	56
28.	Everly Brothers	*Wake Up Little Susie*	57
29.	Jerry Lee Lewis	*Whole Lot Of Shakin' Goin On*	57
30.	Richie Valens	*Donna*	59
31.	Little Richard	*Long Tall Sally*	56
32.	Elvis Presley	*Don't Be Cruel*	56
33.	Bobby Darin	*Splish Splash*	58
34.	Phil Phillips	*Sea Of Love*	59
35.	Little Richard	*Keep A Knockin*	57
36.	Johnny Mathis	*Chances Are*	57
37.	Fats Domino	*Ain't That A Shame*	55
38.	Jerry Butler	*For Your Precious Love*	58
39.	Johnny Ace	*Pledging My Love*	55
40.	Little Richard	*Rip It Up*	56

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PARTY PACKED

Music News

by Fred Sebastian

Compilations for any occasion

There's a core group of songs that is essential if you want to keep the dance floor hoppin'. Some of these songs are so important that they are on more than one CD. For example, for spinnin' a sizzlin' dance party, "Dance Zone Level 5" may be all you need. Like its previous volumes, it's a com plete dance party on CD. It's a bit more pricey than "Dance Massive '95" which has most of the best tracks (and was mentioned in my last column erroneously as Dance Massive '94). Both are Two-CD sets that feature slammin' hits and new releases from many of today's dance hit makers. Among the best are: *I Need Your Lovin'* - Baby D, *Scatman* - Scatman John, *Boom Boom Boom* - The Outhere Brothers, *Your Loving Arms* - Billy Ray Martin, *Let It Rain* - East 17, *Sex On The Streets* - Pizzaman, *J.J. Tribute* - A.S.H.A., *Work It Out* - Shiva, *The Bomb* - The Bucketheads, *Dreamer* - Livin' Joy, *Hold My Body Tight* - East 17, *Respect* - Judy Cheeks, *Lifting Me Higher* - Gems for Jem, *Move Your Body* - Eurogroove, *High As A Kite* - One Tribe With Roger, *Love, Love, Love, Here I Come* - Rollo Goes Mystic, *Gudvibe* - Tinman, *Open Up Your Heart* - M People, and more. It is an outstanding collection.

If you just want the best of the tracks mentioned above on a single CD with 20 tracks, then get "Dance Buzz." Here's some of the lineup: *Guaglione* - Perez Prado, *Surrender Your Love* - Nightcrawlers, *Your Loving Arms* - Billie Ray Martin, *Scatman* - Scatman John, *Dreamer* - Livin' Joy, *Baby Baby* - Corona, *Open Your Heart* - M People, *Max Don't Have Sex With Your Ex* - Erotic, *Move Your Body* - Eurogroove, *Sex On The Streets* - Pizzaman. Like the double sets, this will get played.

Packin' The Club

If you want to go full force into the club sound with mostly 12-inch cuts (long versions) "House Of Handbag" is right on the money. Completely trackable and containing hot dance tracks both new and recurrent, this two-CD set (26 tracks) leaves me to conclude that the handbags in this batch of house are packed with party favors (or at least a clubbing survival kit). Sample this: *Not Over Yet* (Tooley Street Mix) - Grace, *Voices Inside My Head* (S Tribe Mix) - Police, *The Bomb* (Full Length) - The Bucketheads, *El Trago* - 2 In A Room, *Lifting Me Higher* (Tall Paul Mix) - Gems For Jem, *Can We Live* (Club Mix) - Jestofunk with CeCe Rogers, *Going Around* (Dancing Divas Club Mix) - D'Bora, *Didn't I Know* (Divas To The Dancefloor...Please) (Junior's Factory Mix) - E.G. Fullalove, *Push The Feeling On* (MK Mix '95) - Nightcrawlers, *Passion* (A Tin Tin Out Mix) - Jon Of The Pleased Wimmin, *Tall & Handsome* - Outrage, *Hands Up* (Alex Party Remix) - Clubzone... and it doesn't stop there.

Cruisin' The Hits

Touted as 40 of the greatest radio anthems of all time "Drive Time Vol. 2" follows the success of Volume 1 (see last issue). This collection of top 40 favorites from the U.K. proves that often there are no boundaries when it comes to good music. Among the most popular U.S. hits in this two-CD set are: *Walking In Memphis* - Marc Cohen, *Addicted To Love* - Robert Palmer, *Valerie* - Steve Winwood, *Brown Eyed Girl* - Van Morrison, *American Pie* (Part 1) - Don McLean, *The Heat Is On* - Glenn Frey, *Black Velvet* - Allanah Myles, *Walking On Sunshine* - Katrina & The Waves, *Living In America* - James Brown, *Right Beside You* - Sophie B. Hawkins, *Brass In Pocket* - The Pretenders, *Show Me Heaven* - Maria McKee, *Love Shack* - B-52's, *Waiting For A Star To Fall* - Boy Meets Girl, *Glory Of Love* - Peter Cetera, *Summer In The City* - Lovin' Spoonful,

In the U.K., one of the best selling compilation series is the "NOW" series. The most recent release in this line is "NOW #31" which features many of today's top 40 hits as well as new releases that may yet climb the charts here in the U.S.

Come Undone - Duran Duran, *Kyrie* - Mr. Mister, *Driver's Seat* - Sniff & The Tears, *The Race* - Yello, and more.

Perhaps the top selling series of pop summer tunes is the "Sun Jammin" series. The newest in this line is "Sun Jammin #5" which continues the tradition of classic summer flavored tunes that play all year round. So what if summer is over? Here's a serving of the more appetizing of the 18 tracks: *I'll Take You There* - General Public, *Time Of The Season* - The Zombies, *Shambala* - Three Dog Night, *Lean On Me* - Club Nouveau, *Grazing In The Grass* - Friends Of Distinction, *Echo Beach* - Martha & The Muffins, *Ventura Highway* - America, *Thunder Island* - Jay Ferguson, *Sweat* - Inner Circle, *Cruel Summer* - Bananarama, *Fire* - Pointer Sisters, *Waiting For A Star To Fall* - Boy Meets Girl, *Dancing In The Moonlight* - King Harvest, *If You Wanna Be Happy* - Jimmy Soul, and more.

In the U.K., one of the best selling compilation series is the "NOW" series. The most recent release in this line is "NOW #31" which features many of today's top 40 hits as well as new releases that may yet climb the charts here in the U.S. This release spans the full range of music genres from rock to pop, to R&B and to dance. Here's some of the notable tunes you'll recognize and some you should hear more of (2 CDs, 40 tracks): *Don't Want To Forgive Me Now* - Wet Wet Wet, *Boom Boom Boom* - The Outhere Brothers, *In The Summertime* - Shaggy with Rayvon, *Here Comes The Hotstepper* - Ini Kamoze, *Roll To Me* - Del Amitri, *Right In The Night* - Jam & Spoon with Plavka, *Kiss From A Rose* - Seal, *One Man In My Heart* - Human League, *I'm A Believer* - EMF/Reeves & Mortimer, *Shoot Me With Your Love* - D:Ream, *I Need Your Loving* - Baby D, *Keep Warm* - Jinny, *Whoomp (There It Is)* - Clock, *Your Loving Arms* - Billy Ray Martin, *Dreamer* - Livin' Joy, *Think Of You* - Whigfield, *Stuck On U* - PJ & Duncan, *Only Me* - Hyperlogic, and more.

Funktastic

Anytime a record label offers a various-artists compilation with mostly usable tracks it's worth note. And when it's achieved over a period of time with numerous volumes, it creates quite a stir. In the case of Thump Records, the stir has been building. In case you've missed some of these titles, let me fill you in. "Old School Vol.s 1 thru 5" goes well beyond the early hip-hop and rap styles that the term "old school" is often associated with. This series is largely derived from the school of funk, where it is evident there were also classes in freestyle, R&B, and disco. It features honorary graduates performing hits that have earned them definite dance degrees.

Each CD in this series is sold separately and contains 14 tracks, many of which are continuing favorites of DJs. Here's a sampling of "Old School Vol. 1:" *Double Dutch Bus* - Carl Carlton, *You're The One For Me* - D Train, *Funkin' For Jamaica* - Tom Browne, *Square Biz* - Teena Marie, *It Takes Two* - Rob Base, *You Dropped The Bomb* - Gap Band, and *Song: Smerphies Dance* - Spyder D. "OLD SCHOOL Vol. 2" includes: *Bounce, Rock, Skate, Roll* - Vaughn Mason & Crew, *Oh Sheila* - Ready For The World, *Strawberry Letter 23* - Brothers Johnson, *Burn Rubber* - Gap Band, *Mary Jane* - Rick James, *Let It Whip* - Dazz Band, *I Feel Good* - James Brown, *Dazz* - Brick, *Push It* - Salt-N-Pepa, *Got To Be Real* - Cheryl

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Lynn, and *Love Rollercoaster* - Ohio Players. "Old School Vol.3" includes: *Let's Groove* - Earth Wind & Fire, *Bad Mama Jama* - Carl Carlton, *I Like What You're Doing To Me* - Young & Company, *Give Up The Funk (Tear The Roof Off Sucker)* - Parliament, *Do It* - Barkays, *Shake Your Pants* - Cameo, *Rock It* - Herbie Hancock, and *Super Freak* - Rick James. "OLD SCHOOL Vol. 4" has: *All Night Thing* - Invisible Man's Band, *Brick House* - Commodores, *Make It Funky* - James Brown, *Sex-O-Matic* - The Barkays, *What Cha Gonna Do With My Lovin'* - Stephanie Mills, *Play That Funky Music* - Wild Cherry, and *Behind The Groove* - Teena Marie. "Old School Vol. 5" includes: *I'll Do Anything For You* - Denroy Morgan, *Murphy's Law* - Cherry, *Let's Get Crackin'* - Shock, *Do You Love What You Feel* - Rufus with Chaka Khan, *Bad Times* - Capt. Rapp with Kimberly Ball, *Love Come Down* - Evelyn Champagne King, *Don't Stop The Rock* - Freestyle Express, *Disco Nights* - GQ, and more.

For the softer side of soul, pop, and R&B, "Old School Love Songs Vol. 1" includes: *Always & Forever* - Heatwave, *You're Still A Young Man* - Tower Of Power, *Cowboys To Girls* - The Intruders, *I Wanna Know Your Name* - The Intruders, *Shake You Down* - Gregory Abbott, *Suavecito* - Malo, *Between The Sheets* - Isley Brothers. "OLD SCHOOL LOVE SONGS Vol. 2" includes: *Wishing On A Star* - Rose Royce, *Very Special* - Debra Laws, *Natural High* - Bloodstone, *Close You Eyes* - Peaches & Herb, *Special Lady* - Ray Goodman & Brown, *After The Love Has Gone* - Earth Wind & Fire, and *Fire & Desire* - Rick James with Teena Marie.

Latin

Mobiles know with the right music there's no ethnic party that cannot be done well. There's all-occasion compilations for Jewish parties and Italian gatherings. Now there's a new release of Latin music for all occasions entitled "Celebrando" which features music and songs for: Weddings, Mother's Day, Father's Day, Sweet 16, Happy Birthday (in Spanish), Love Songs, Anniversaries, Christmas Holidays, New Years, and a fanfare. Twenty tracks in all.

Don't Stop The Music

Making clean mixes on nonstop CDs like the very popular MTV Party to GOs or Dance Mix USAs can be tricky but, when they're loaded with hits, the benefit for many outweighs the effort. Two new releases that look poised to rank up there in popularity with the aforementioned is "Club Mix '95 Vol. 2" and "Phat Rap Flava '95," both are non stop or trackable CDs packed with many still-hot tracks. "Club Mix '95 Vol. 2" also features mostly 12-inch mixes (long versions) including: *Total Eclipse Of The Heart* - Niki French, *Cotton Eye Joe* - Redneck, *Lick It* - Roula, *Fatboy* - Max-A-Million, *Mr. Personality* - Gillette, *Reality* - Yolanda, *Get Ready For This* - 2 Unlimited, and *Tootsee Roll* - 69 Boyz, among others (11 tracks in all).

"Phat Rap Flava '95" also features mostly 12-inch versions and includes: *Tootsee Roll* - 69 Boyz, *Rodeo* - 95 South, *Award Tour* - A Tribe Called Quest, *Born To Roll* - Masta Ace Inc., *Passin' Me By* - The Pharcyde, *(I Know I Got) Skillz* - Shaquille O'Neal, and more (10 tracks in all).

Rock Lives! A New Source

The sources for DJs that play a lot of today's rock have been limited to mainly buying artist's albums. Often for the professional DJ it is more cost-effective to buy various-artist CDs of today's best breaking hits. By exposing the public to these artists you will be helping to sell their albums.

A new series just reaching the DJ market for the first time comes from Modern Tracks. This company leads off its DJ Only series with "Alternative Choice - Aug. '95." Dedicated to today's hit rock and alternative, it looks as though this will be a welcomed, needed, and good series for DJs and will offer new CDs each month. Modern Tracks is also slated to release a top 40 series beginning in October. This series, like Hot Hits, RPM, TM Century and Promo Only, is licensed only for sale to the DJ trade.

Here's a taste of the tracks being featured on the debut August 1995 release of "Alternative Choices:" *Say It Ain't So* - Weezer, *Hit N Run Holiday* - My Life With The Thrill Kill Cult, *You Oughtta Know* - Alanis Morisette, *Until You Call*

Kickin' Country

K-Tel Records, guided by the expert direction of DJ Jon Galobich of Minnesota, has released a compilation of hard-to-find country dance favorites all on one compact disc. Not only are they rare, but ironically, are all familiar beginner dance student material used consistently by country DJs and dance instructors. (Dance examples listed for each selection.) Many, like "Just Hooked On Country," by the Atlanta Pops Orchestra, have never before been available on CD.

All in all, 10 original versions that should be a welcome addition to any DJ library. *Country Kickers is* available through your local K-Tel retailer, or call K-Tel Music LINK at (800) 984-5465.

1. Just Hooked on Country Part I (Dance: Hooked on Country)	Atlanta Pops
2. Get Into Reggae Cowboy (Dance: Reggae cowboy)	The Bellamy Brothers
3. Strokin' (Dance: Sleazy Slide)	Clarence Carter
4. Midnight Girl In A Sunset Town (Dance: 2-Step)	Sweethearts Of The Rodeo
5. Boom! It Was Over (Dance: Barndance Mixer)	Robert Ellis Orrall
6. Earthquake (Dance: The Earthquake)	Ronnie Milsap
7. Elvira (Dance: Scool, or Freeze)	The Oak Ridge Boys
8. Rocky Top (Dance: 10-Step)	Osborne Brothers
9. I'm Gonna Miss You (Dance: All Cha Chas)	Michael Martin Murphey
10. Cotton Eyed Joe (Dance: Cotton Eyed Joe)	Isaac Payton Sweat

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On The Dark - Danzig, *Real Solution #9* - White Zombie, *And The Band Played On* - Simple Minds, *Kissing The Sun* (KMFDM Remix) - Young Gods, *Out Comes The Evil* - Lords Of Acid, *All Good Girls Go To Heaven* - Die Warzau, *My Sharona* - Veruca Salt, *I Got A Girl* - Tripping Daisy, *Cosmic Disc* - Gwen Mars, *Bright As Yellow* - Innocence Mission, and others (16 tracks in all).

Where's The Ballroom?

In talking to DJs across the country, it's clear to me that ballroom music is growing in popularity. A 1994 series entitled "Simply Ballroom" has remained a big seller. All songs on the three volumes are performed by the orchestras of Hugo Montenegro, Hal Mooney, Al Caiola, Richard Hayman, George Siravo, and others. The style is traditional ballroom and all songs list the appropriate dances.

Since coming across that series, I've learned a bit more about ballroom music. Contemporary ballroom music is frequently comprised of popular hits from all genres of music and mostly redone as instrumentals by orchestras. Where traditional ballroom music will draw from older, perhaps slower songs, contemporary ballroom can draw from more recent hits. It's not uncommon to find songs by the likes of Stevie Wonder, The Beatles and even the BeeGees redone as instrumentals for ballroom. The word among ballroom experts is that much of the best contemporary ballroom music comes from Europe and I'm happy to tell you that I've come across a series of CDs that may well please ballroom aficionados. The series is titled "Today's Ballroom" and consists of six volumes (sold separately), and put out on the Steps Label from Europe (in strict dance rhythms) and performed by the Ray Hamilton Ballroom Orchestra. Each volume contains 15 tracks listed with appropriate dances and the tracks are comprised of many recognizable hits done to very good orchestration.

The rich instrumentation combined with popular tunes also makes this series excellent for cocktail hours, entrance music and background music. A very good collection.

A quick comment about the recent release of the "Motown Year By Year" series. Though it's always an excellent idea for a DJ to own CD compilations like the Billboard Hits for given years, this series unfortunately includes in each year's release several B sides and unreleased titles, a disappointment considering that Motown is certainly capable of releasing a full year's worth of good tracks on one CD for any given year.

Sax Appeal

Another series that I've received very positive feedback on is "Sensuous Sax." This inexpensive series offers six volumes of instrumental cover versions of many contemporary pop hits. The mood is mellow and, though the sound is more pop than jazz, the effect is smooth, easy listening that's well suited for cocktail hour, background music or entrance music.

Fred Sebastian is the buyer for A.V.C. Sebastian - Music Distributors, which specializes in various-artist compilations for DJs. For a free monthly catalog or main catalog featuring approximately 2,000 CDs with complete track listings call (201) 731 5290 or see ad in Showcase section for mail request.

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Medley or Mega-Mixx?

Remix Rave

by Shawn Miller

What's the big difference between a mega-mixx and medley?. Typically, a mega-mixx is a collection of songs by the same artist, seamlessly sewn together, such as a Donna Summer Mega-Mixx. The remixer mixes into each song right around the actual "meat" of the song and then continues mixing in tracks from that artist until running out of material.

Megamixxs are great anytime your crowd shows enthusiasm for a particular artist and you know they'll appreciate more music from the same artist in a back-to-back mega-mixx format.

A "medley" is a particular theme of music with the songs mixed in a nonstop, back-to-back format. Some have 30 or more songs and the themes vary widely.

A talented remixer carefully chooses a theme, let's say it's early '80s bubblegum dance music, and then picks a playlist for the medley. Once the tunes for the medley are decided upon, you need to put them in order from slowest BPM to fastest, or at least in a sequence where the songs will beat match each other to form a seamless product. The remixer will choose the most recognizable part of the song to use so your crowd immediately reacts. Once the remixer has completed the medley he or she goes back through the entire mix and adds additional beats and samples to build growing excitement, so as the medley goes on, the crowd becomes more excited, momentum builds, and they can't wait to hear what's coming next.

The great thing about medleys is you can match the theme to the type of crowd you're playing for, the songs mix nonstop for however long the medley is, and the mixing is so tight the crowd thinks you're the one mixing 28 songs nonstop, beat for beat for 13 minutes or more. You never lose your floor! A word of caution: Consumer-based medleys (like the ones found in K-Mart) don't contain the elements required to build excitement during the mix and keep a floor moving. Since those medleys are made for purchase by the average music buyer, there is no need for the label to gear them for crowd-play, so you're stuck with a great listening quality medley, but one that will not stand up to the criticism and energy of a demanding crowd.

Here's the hottest floor-packing, crowd-screaming medleys and mega-mixxs no DJ should leave home without, including issue numbers and playing time. If you already have these, then you're one step ahead of the other DJs in your town. *The Sounds of the 70's Medley* (Ultimix #50 - 15:40), *I Love Rock & Roll Rock Medley* (Ultimix #50 - 8:49), *Let's Rock Medley* (Ultimix #52 - 10:46), *The 1980's Retro Medley* (Ultimix #54 - 13:37), *C & C Music Factory Mega-Mixx* (X-Mix #26 - 6:13), *Miami Heatwave-Freestyle Medley* (X-Mix Club Classic #04 - 13:46), *The 1988 Flashback Medley Part 1* (Ultimix #27 - 14:52), *Part 2* (Ultimix #28 - 16:47), *The Booty Medley* (FunkyMix #20 - 8:22), *The 1990 FunkyMix Medley* (FunkyMix #08 - 12:16), *The Old School Mega-Mixx* (Old School #01 - 15:20 & 15:21, two medleys).

Many remix services, such as Krazy Tunes, specialize in medleys. In fact their first two CDs each have five different medleys for any type of crowd. Almost forgot one of my favorites, *The Go-Go's Mega-Mixx* (The Edge #01 - 7:02). Most of the issues listed are still available on either vinyl, CD or both. Each medley of mega-mixx listed has a 32-beat intro, 32-beat outtro and several breaks in the medley for easy entering or exiting, although they should be played in their entirety to experience the full potential of the mix. Just be sure you're ready to follow up when the mix is over. Keeping the floor going after a medley is not an easy task.

HOT TRACKS CLASSIC #12

Here it is halfway through the '90s and we're still spinning 70's tracks. Hot Tracks, one of the pioneers of the remix industry, constantly provides DJs with the all-time best of the best when it comes to 70's disco, and their "Hot Classics #12" is a great addition to the "Hot Classics" collection. The issue began with *Blame It On The Boogie* by The Jacksons, in which the remixer teamed up with Detroit musician Keith Ferguson who wrote, sequenced and programmed the track. The track mixed with the original 1977 version and Ferguson's new tracks makes this a great version to use over and over.

Next on the issue is *Mercedes Boy* by Pebbles, with pieces from all the available mixes, this song which launched her career is full of vocal repeat edits and keeps the floor flowing. *I Will Survive* by Gloria Gaynor is probably the most recognized song of the '70s, now finally a great mixable version complete with a workable intro and samples and beats from *Le Freak*, *Got To Be Real* and *Y.M.C.A.* to excite any floor. *Boogie Fever* by The Sylvers — 'nuff said... I can hear you singing these in your head — is remixed the way it should be, smooth intro, easy breaks and no change in lyrics for a heavenly crowd sing-a-long.

Shake Your Groove Thing by Peaches & Herb is remixed using the original 12-inch and reconstructing every live-drummer beat for a smooth easy beat mixing experience. This technique is also used in *Livin' It Up (Friday Night)* by Bell & James to reedit the live drummer beats and sample them back in for a smooth non-

floating version easy for mixing, entering and exiting. Other tracks on the issue include *Stomp* - Brothers Johnson, *Let Me Take You Dancing* - Bryan Adams, *Haven't Stopped Dancing Yet* - Gonzales, *Forbidden Love* - Madleen Kane, *The Chase* - Giorgio Moroder and finally *Never Can Say Goodbye* - The Communards with a great into from Jimmy Sommerville that will instantly thrill your crowd. "Hot Classics #12" is pressed as a three-record (HC-12-V) or one-CD (HC-12-CD) set with full 32-beat intros, outtros, and breaks in each track for easy mixing. Unfortunately, the earlier issues 1-11 are now completely sold out and out of print and I'm sure issue 12 will follow the same fate.

FUNKYMIX ISSUE #21

If you spin any type of rap, hip-hop or urban type music, "FunkyMix" is no stranger to you or your crowd. Issue #21 follows the famous trend the label has set for their unsurpassed flawless mixing. The issue contains *One More Chance* by Notorious B.I.G., which is sped up from 92 BPM to 100 BPM and has a smooth overlayed rhythm track from Montel Jordan with extremely tight restructuring. Next, the hit from Shaggy which is making its crossover from reggae-dance markets into top 40, urban, rap *Boombastic* (try turning on MTV and not seeing this video) has been completely restructured with an added *Planet Rock* beat (seriously!) at 105 BPM. The track was then reedited and additional edits and dubs were added. Shaggy personally loved the remix.

Don't Take It Personal by Monica is a smooth-as-silk cut that keeps its flow with an added hard snare loop, vicious kicks and several acapella drops to create an all-new version. *My Love Is For Real* is Paula Abdul's latest offering that is also getting overwhelming play on MTV. *Froggy Style* by Nuttin' Nyce is a very different, yet easily programmable, rap track. Several samples were added to have your crowd doing it froggy style (I have no idea...). The hottest track off the issue has to be part 2 of *The 1994 Flashback Medley*. Part 1 can be found on "Ultimix Issue #56." Part 2 begins at 94 BPM and builds momentum until it maxxes out at 112 BPM. As I mentioned earlier, this track was built to excite and set your crowd off into a wild dancing frenzy. Tracks in the medley include *This DJ and Regulate* - Warren G, *Back & Forth* - Aaliyah, *Shoop* - Salt-N-Pepa, *Fantastic Voyage* - Coolio, *Secret* - Madonna, *Baby, Baby* - Brandy, *Here Comes the Hotstepper* - Ini Kamoze, *Cantaloop* - US 3, *Do You Wanna Get Funky* - C & C Music Factory, *If* - Janet Jackson and tons more! The Medley plays for 13:55 complete with a 32-beat intro, two breaks, a 32-beat outtro. Other tracks on the issue include *Pull Up To The Bumper* - Patra, *I Wanna Love You Like That* - Tony Thompson, *Mind Blowin'* - Smooth, *Listen Me Tic* - Ini Kamoze and *You Bring Me Joy* - Mary J. Blidge. The issue is pressed as a three-record set (FM-21-V), or one-CD (FM-21-CD) and comes complete with the entire medley playlist for easy track identification. Another Winner in a long list of "FunkyMix" issues.

And as always, if you have any questions or just need help in general on anything you've read this month or in previous months, don't hesitate to call The Remix Warehouse toll-free help line at 1-800-66HELP-9 (M-F, 9-7 ET). You can also fax us toll free at 1-800-7999-FAX or contact us via e-mail at: info@remix.com

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Attaining new heights with wireless MD

By Hillbilly Rick

Hillbilly Rick surveys the crowd from his 20-foot vantage point atop a nearby windmill.

When Sony came out with the first MiniDisc Player I was extremely interested. The first reason is the same as for all DJs, I could make my own mixes, copy my songs and take them with me without fear of theft! But I had another desire...

I wanted to play the music right from my belt...wireless...so that I would not have to go back behind the DJ booth. I tried one of Sony's first units, but could not get the sound quality I wanted. Then I ran into Bob Coffeen, from Coffeen Audio in Kansas City. In talking with Bob about how I use my headset microphone I mentioned my desire to become totally wireless and mobile. He supplied me with a newer Sony MiniDisc Player (model MZ-R2) and a special adapter cable that connects the player to a wireless mic transmitter. The special connecting cable properly combines the left and right channels of the MZ-R2 and attenuates the signal to microphone level for input to the wireless system transmitter. It also allows the DJ to have control of the audio level by using the VOL ± pushbuttons on the face of the MZ-R2.

I couldn't wait to try it

I recorded two eight-song sets onto a blank mini disc. That night I had a big dance and I wanted to surprise the dancers. I told some of them I was going to leave and I wasn't going to DJ anymore! I went to a spot about 300 feet from the DJ booth with the wireless MiniDisc on my belt. When the song playing on my rack-mounted CD player ended I came on with my wireless headset microphone and called out the next song. I pushed the play button on my MiniDisc and Bing Bang Boom! History was made for me! The sound was perfect, I couldn't tell the difference from my rack CD player. I didn't go back to my booth for over an hour and had a great time dancing with the other dancers. Yes, dancing! The MiniDisc player does not skip and I could control the volume through the headphone outlet of the Mini Player. The distance you can use your mini disc is only limited by the quality and limits of your wireless transmitter!

Now the big test

I was hired to play at a Fourth of July fireworks display. I was about 400 feet away from my equipment, (about 4,000 watts that night) and to get above the crowd I had to climb to the top of a windmill. From there I could use a spotlight on the guys lighting the fireworks. Show time came and, from 20 feet above the ground, I played the grand entrance theme from the Olympics while the ground crew walked out with their torches lit, ready to set off the fireworks. I then introduced each one to the crowd over background music (*Rocky*, *Mission Impossible*, *Show Business*, and *Baby Face*).

I then used the Jeopardy clock music to give a count down time for the start of the fireworks. When they were ready, I went into John Phillip Soussa's *Stars and Stripes*, changed songs as the displays changed, and ended up with the *William Tell Overture*. At the very end I played *Whoomp! There It Is* followed by *Happy Trails* as the crowd left. All of this from the top of a windmill with a wireless transmitted MD player! Never a skip and the sound was awesome! I had never had so much fun in my life!

For more information on the MiniDisc Wireless system, contact: Bob Coffeen, at Coffeen Audio, 9214 Manor Road, Leawodd, KS 66206; 913-649-5721. To contact "Hillbilly" Rick, write R 2 Box 150 A, Haubstadt, IN 47639, or call 812-867-3401, Fax 812-867 1082, or E-mail: HILLBILLYR@ AOL. COM

Rodeo Rock

"Rodeo Rock!" is sung by Jimmy Collins - Radio Mix 3:35, Rodeo Active Mix 3:33, "Butt Rockin' Boot Stompin' Mix" 4:47
Description: 64 Count, 4 Wall Line Dance that turns a 1/4 turn to the left each time you start over
Questions: Contact "The Lovely Linda," R2 Box 150A, Haubstadt, In. 47639, tel: 812-867-0483; Fax: 812-867-1082, AOL: HILLBILLYR

1-4	Right shuffle forward (r-l-r). Left shuffle forward (l-r-l)
*5&	Funky Twist: Stepping on right foot, raise left slightly off the ground as you swivel heels to right.
	Note: As you push off with your left foot there is a natural tendency to swivel your left heel a little to the left
6&	Stepping on left foot, raise right slightly off the ground as you swivel heels to left
7&	Stepping on right foot, raise left slightly off the ground as you swivel heels to right
8&	Stepping on left foot, raise right slightly off the ground as you swivel heels to left
9-12	Right shuffle backward (r-l-r). Left shuffle backward (l-r-l)
*13-16	Funky Twist/ repeat steps 5-8
17-24	Step slide: Step to right with right foot, slide left foot next to right and put your weight on it. Step to right with right foot, slide left foot next to right leaving weight on right foot. Step to left with left foot, slide right foot next to left and put your weight on it. Step to left with left foot, slide right foot next to left leaving weight on left foot
25-28	Right shuffle forward (r-l-r). Left shuffle forward while making a 1/2 turn to your right (l-r-l)
29-30	Step back on right foot and rock forward on left foot
31-36	Repeat steps 25-30
37-40	Step forward with right foot, slide left foot up behind right. Step forward with right foot, slide left foot up behind right
**41-44	Step forward with right foot. Hook left leg across right leg as you begin a 3/4 turn to the right. Finish 3/4 turn to right. Step down on left and push left hip to left
45-46	Bump hips to right two times
47-48	Bump hips to left two times
49-52	Bump hips to right-left-right-left
53-54	Step forward on right foot and rock back on left
55-56	Step backward on right foot and rock forward on left
57-58	Step forward on right foot and rock back on left
59-60	Step backward on right foot and rock forward on left
61-62	Touch right toes to right side. Step right foot beside left
63-64	Touch left toes to left side. Step left foot beside right
	Start over!
	Alternative steps
*5-8, 13-16	Putting weight on balls of both feet, swivel heels to the right, left, right, left.
**41-44	Step forward with right, make a 1/4 turn left stepping on left foot, step right in place and step on left foot pushing left hip to left.

I start the dance 16 beats after: "I heard it in a honky tonk!" for radio mix, 16 beats in on the Rodeo Active Mix, Butt Rockin' Boot Stompin Mix' starts right after the first words "I heard it in a honky tonk" or start after 64 beats! We've had fun with this one. I hope you do too.

"Stanton Trackmaster series of DJ cartridges are the best I've ever used for hot mixing."

–Johnny Medley, DANCE MUSIC AUTHORITY MAGAZINE

DANCE MUSIC AUTHORITY MAGAZINE

The Mixer's Workstation:

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The recently-introduced Stanton Trackmaster series of dj cartridges are the best cartridges I have ever used for hot-mixing. Compared to the Shure SC35C and the wildly popular Stanton 680EL, the Trackmaster is clearly the winner. Further, when the Stanton Trackmaster AL is compared directly against the Ortofon Nightclub S version, it is sonically too close to call, while the Stantons win in the tracking department. The Stantons must get the overall edge, however, since they are significantly less expensive than the Concordes.

I find the sound on the Trackmasters to be exceptionally clean and punchy, with the best description of the sound being "clear, open and in your face." The Trackmaster provides the punch and clarity of a CD with the characteristic warmth of vinyl. I also noticed that older records sounded much punchier on the Trackmasters.

Part of this sonic improvement is certainly due to the integrated headshell design of the Trackmaster; there are no exposed wires or cartridge terminals to generate unwanted noise. As the company says: "You don't need the dexterity of a surgeon to mount the cartridge." It's simply screw and play. A patented cantilever design allows for backcueing without the risk of stylus damage. Moreover, the stylus is grounded, which prevents dust buildup and its associated noise.

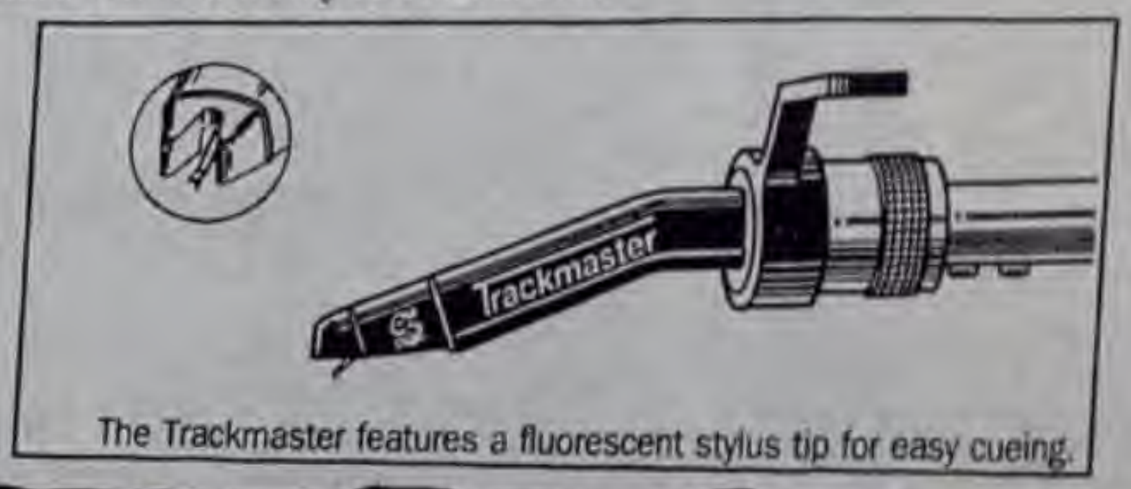
The Trackmaster boasts impressive specs, which from all indications appear to be conservatively measured:

Frequency Resp.	20Hz--20kHz
Channel Sep.	>30dB!!
Tracking Force	2--5 grams
Output Voltage	5.2 mV!!

Since the Trackmaster's stylus is perfectly aligned, they are much easier on your records than conventional cartridges, preventing cue burn, clicks and pops. I was pleasantly surprised to find that I could confidently track at only 3.5 grams, while still being able to get brutal with double copies and scratching. I can also work at a faster pace, since the Trackmaster's design allows me to find the exact groove with much less effort. The Trackmaster is honestly one piece of gear vinyl users must invest in if they care about their record collection. This cartridge brings out the best in vinyl, since the jock can now perform even more stellar tricks while delivering a CD-rivaling sound. The folks at Stanton recommend the AL version for tracking ability.

Trackmasters are not cheap, but they are considerably less than the Ortofon Concorde (Nightclub version w/ spherical stylus); they track better and sound as good. If you are mastering to DAT, reel or high quality cassette, there is simply no substitute. The Stanton name is synonymous with quality, high performance and durability, so there is no question that these cartridges will hold up over the long haul. In the final analysis, if tracking ability and premium sound quality are the main concerns, go with the Trackmaster. By all means go with the Trackmaster if you are mastering to DAT, because you only sound as good as your weakest link!

–Johnny Medley



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CLUBIN'

By Ron Burt, *Mobile Beat* Club Editor

Ending Summer, Radio Remotes and a Heavenly Hoedown

Many thanks for all your questions and letters of support. If you have sent in a question and have not received a printed response, please be patient as it is quite a challenge to answer all the letters received. If you need an immediate response you may call me at (404) 612-9506. In the meanwhile, keep the discs spinning and the letters coming.

Q. *What's the best way to break in a new song?*

I like to try new cuts from 9:30 p.m. to 10:00 p.m. and from 1 a.m. to 2 a.m., never during prime time. I will sandwich the new cut between a popular recurrent and current chart buster. If the new cut doesn't work, I'm always ready to mix out of it.

Q. *Every night when we close the club, we turn up the lights and tell customers it's time to leave. I want to do it differently. Give me some ideas?*

You're right; after someone spends money all night in your club that's a rude way to kick them out. At closing time a lot of pubs and clubs get the customers to all sing the National Anthem. Some DJs play "Happy Trails" as the customers leave. I have two CDs I like to play from. One is the theme from popular TV and movie westerns. The other is music from TV shows and cartoons. I always thank the customers for coming to our club and wish them a safe ride home.

Q. *What would be a good promotion to kick off the fall season?*

An "End of the Summer Tan Contest" for men and women. Try and get the local ski or dive shops to donate some prizes.

Q. *I do a lot of church parties. Where can I get music on Positive Country artists?*

Positive Country, the current trend in country music, is pure country and very uplifting. Instead of standard crying in your beer songs, Positive Country deals with life, love and God. Positive Country has a CD service. For more information, you can call them at (615) 327-1372. Vince Gill, Marty Raybon and Tracy Byrd are just a few of the mainstream country stars that have recently crossed over to Positive Country with new singles.

Q. *Do live radio remotes bring in extra business?*

Some clubs swear by them but they've never worked in any of the clubs I've worked in. Good in-house advertising and promotions bring in more business.

Q. *Concerts at the arena are killing our business. Do you have any ideas?*

You said in your letter that your club has a cover charge. Why not advertise that anyone who has a ticket stub from the concert gets in free after the show?

Q. *What are the hottest new line dances?*

"Hoedown," which goes to Ken Holloway's new single "If Heaven Had A Hoedown." This cut is four BPMs faster than Travis Tritt's "Trouble." The dance is four eight-counts. If you are a Hank Jr. fan; "Daytona Slide" and "Wild Thing" have been created for two of the cuts off his "Hog Wild" CD/LP.

To contact Ron Burt, write: Ronald E. Burt Productions, 1255 Canton Road, Suite 525, Marietta, GA 30066.

10 Tips To Successful Nightclub Promotion

At the recent Nightclub & Bar Show our technical editor appeared on a panel devoted to club promotion and marketing strategies. He prepared a educational handout which was distributed to attendees entitled "10 Tips To Successful Nightclub Promotion." To obtain your personal copy send $1 to:
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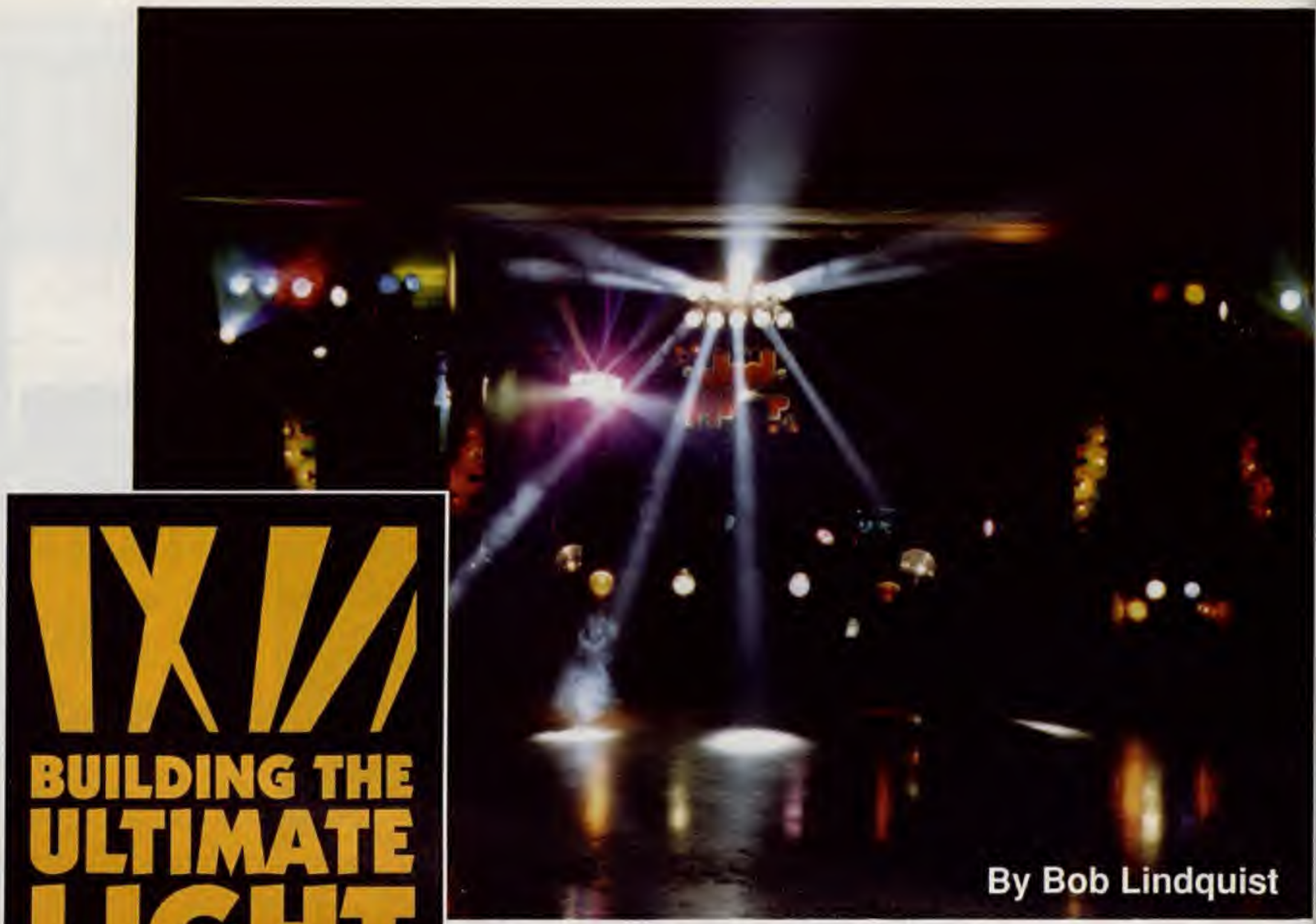

BUILDING THE ULTIMATE LIGHT SHOW

By Bob Lindquist

American DJ's Zodiac

A good mobile light show will help you make the kind of first impression it takes to get a flood of future bookings from each job.

Mobiles who target the high school and college crowd know that without a good light show, bookings would be scarce. Lighting, along with big sound, not only makes the party, but is a profitable upsell item that also helps lock in future gigs. While loads of lighting may not be necessary for a typical wedding, 50th anniversary or retirement party, even these events can be greatly enhanced with a moderate amount of lighting. Dancefloor lighting at a casual evening wedding reception can be a pleasant surprise for guests, setting the mood for an evening of dancing.

Why a light show?

There are two things you want your light show to do: make the dance floor warm and inviting and turn it into a fantasyland of dazzling action, sweeping movement and intense color.

First the floor

A good mobile light show begins with lighting that creates the right environment. The type of lighting used for this is identical in concept to that used to light stage shows, except that it shines on the dance floor instead of the stage.

A basic DJ dancefloor system requires a minimum of four lighting fixtures, called par cans, a lighting stand, and a controller. To properly balance the lighting across the dance floor, two systems (a.k.a. "trees") should be used, one on each side of the dance floor.

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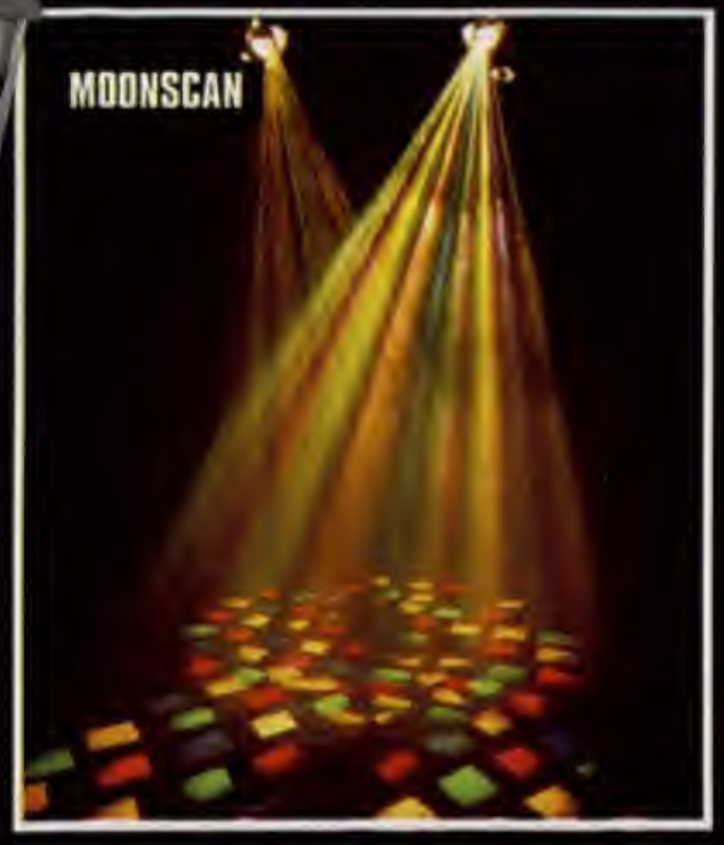

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The **CHSR4 Sound Chaser** (left) is an economical four-channel sequencer. It features speed control for manual chase and an audio control for optional sound sensitivity. Manufactured by Orion Lighting in England and sold in the United States by Theatre Effects.

American DJ's **CC-2016** (right) is a sound-active chase controller with eight grounded AC outlets on the rear, 16 built-in chase patterns and footswitch option with full-on and blackout. Includes sensitivity dial and internal microphone.

Par cans are simply truss-mountable aluminum housings designed for a specific par (short for parabolic) lamp. They are available in a variety of sizes from the mini-par can 16 to the much larger par 64. The number refers to the diameter of the lamp in 8ths of an inch (i.e., a par 56 can uses a lamp with a diameter of 56/8ths inches.

For most small to medium halls, two trees with a total of eight par 38 cans with 150-watt lamps should be quite sufficient. For more power, jump up to a system with par 56 cans with 300-watt lamps. For lighting a dance floor, you want to use par lamps with a broad, even coverage, typically referred to as floodlights.

The type of stand you select needs to be able to support the weight of the par cans being used, as well as a controller or relay pak. It also needs to extend high enough that the lights will shine down on the crowd without the light hitting any of the dancers directly in the eyes.

In addition to the stands, par cans and lamps, you also need a way to turn the lamps on and off and create the chase and pulse patterns, which add interest to even a simple lightshow. The easiest way to accomplish this is with an all-in-one, sound-active chase controller such as American DJ's CC-2016, the DJ-2400 from Ness, Lightcraft's 860 M/R Mobile Relay, ETA's MAD1000, MBT's LC4800, the CTL-4 from Lytequest or the ML-4800 from Cantek-Metatron. These are auto-pilot devices that mount to the light stands and connect directly to an AC wall outlet. Just plug the par cans into the outlets on each pak and the pak does the rest, creating a myriad of chase sequences that change with the beat.

The **NLS-1** from NESS is a hands-free lighting system, perfect for mobiles. The four channel x 600-watt DJ-2400 lighting pack has 16 preprogrammed patterns that chase to the music via the internal mic. Four par 38 cans with 150-watt flood bulbs provide plenty of light and the LTS-10 stand extended to a height of 12 feet.

Manual control

If you would rather control your par lights manually, you'll need a rack-mounted or tabletop controller and a relay pack. The relay packs are mounted on the stands and provide the AC outlets for the par cans. A connecting cable runs from the controller to the relay. Depending on the sophistication of the device you choose, lighting controllers allow you to control the intensity of each par light, as well as fire off the lights individually or in sets, simply by touching the keys on a touch panel.

Ready made

If you lack the time to assemble your own mobile dance floor lighting system, you may want to purchase a system pre-packaged with all the components you need to get started. Two such systems, the NLS-1 from Ness, and American DJ's LS-500 come complete with stand, four par 38 cans with 150-watt lamps and control pack. Similar systems are available from MBT, Lightcraft and ETA. In addition, Cantek-Metatron offers the popular Meta-Lite System 8500. This very portable 22-pound stand alone has eight lamps on eight separate chase channels (most controllers are four channel). This provides a total of 256 patterns which change with the music.

Another option is one of the self-contained, all-in-one systems from Colorado Sound N' Light (for "Scoop"-see page 88). These systems have lamps pre-mounted in special DJ road cases. The largest systems feature a total of 24 par lights mounted in a carpetted road case with controller and two stands. Smaller systems use mini par 16s with high-output lamps. Several controller options, as well as a built-in mirror ball and motor, are offered. And most of the CSL systems have provision for mounting lighting effects right to the case, eliminating the need for a cross bar.

Now the fun begins

Once you've built a good basic par lighting system, you can move into adding effects that will allow you to create light shows that are truly your own.

Two of the most popular, and inexpensive types of mobile lighting effects devices are moon flowers and beamers.

Lytequest's **LQ-50 Spark** 12V/50W is a static moon-flower effect in an extruded aluminum case. Replace the lamp by loosening the thumb screw to release the front. Inside of unit slides out for access to the lamp and mirror.

The concept behind these devices can easily be linked to the low-tech, yet still highly popular lighting effect known as the "mirrored ball." A mirrored ball takes a single beam, breaks it into hundreds of smaller beams, and then reflects them onto the floor, ceiling and walls. As the ball rotates, by way of a small motor, dots of light spin around the room This is also what happens inside a moon-flower or beam effect. Through a system of lenses, colored filters and mirrors, a single light source is divided into any number of razor-sharp beams and projected onto the dancefloor.

cont'd on p. 46

Using a 400-watt lamp and high-quality optics, the KLS **Comet** creates a tunnel effect with a conical spray of pure, dichroic colors. Sound activation (adjustable) via an internal microphone cause the beams to rotate to the beat of the music. The American-made unit features include an aluminum extruded housing, fan cooling and one-year warranty.

The main thing to think about when selecting a moonflower or beamer is: In what types of events do you intend to use them? Some of these effects, such as American DJ's Zodiac, provide quite a nice display even when used as a backdrop behind the DJ. Others require the use of fog or smoke to produce an effect that can really be appreciated. If you do a lot of weddings, you'll want to go with effects that may be less bright and work well without smoke. The high school audience, on the other hand, prefers sharp, bright beams which create tunnels, swirls and 3-D geometric shapes in thick fog.

In some cases, the actual shape of the hot filament inside the lamp is clearly visable at the point where the beam strikes a flat surface. This is of little concern when working in fog but may not be appropriate for other events. Color and light intensity may also vary greatly between different effects, and it all comes back to the type of lamp chosen for the effect and the optics.

If you are looking for a sound-active effect with a beam that moves automatically to the music, then you may want one with sensitivity control, which allows for more fine-tuning. If, on the other hand, you are only using the effect for short bursts, this is not a necessity.

Endless options

The major players in the DJ lighting arena are constantly designing and introducing new and exciting mobile lighting effects, each with just a little different twist. The best way to learn about lighting, and see first hand the type of light show you can create, is to stop by your local DJ supplier for a demonstration. If there is not a DJ supplier close by, call and ask how you can get a video tape of the latest DJ lighting effects in action. While it may be easy to select a simple par lighting system from a catalog, there is just no substitute for a live demonstration to really appreciate DJ lighting of the '90s!

Rainbow 2 from Martin uses 20 dichroic filters to produce a futuristic colored cone of light which revolves with the music. Features include built-in mic with automatic sensitivity control and fan cooling. The light source is a 250-watt / 24-volt Halogen lamp. Similar in design, but producing an entirely different effect, is Martin's Magic Moon, a moonflower effect which uses a sound-active color carousel, with three dichroic colors to create up to 80 infinitely colored, complimentary beams.

The **Flowerbank** from DJ*USA (shown) and **Quartet** series from American DJ puts four sound-active moonflowers into a single box. The Flowerbank utilizes four 100-watt/12-volt lamps to create four, different colored sprays that individually rotate and chase to the beat of the music. Quartet 1 is a stationary moonflower with clear or multi-colored spray. Quartet 2 features an internal mirrored dish that rotates to the music. Both units include four, 50-watt/12-volt lamps and colored gels.

For more information, contact:

American DJ Professionals- 4295 Charter St, Los Angeles, CA 90058 (800)322-6337
American DJ Professionals-Canada (416)299-0665
Cantek Metatron-19 West Water Street, Canonsburg, PA 15317 (800)852-0037
Colorado Sound and Light-7301 N. Broadway, Denver, CO 80221 (303)429-0418
DJ*USA (Ness)-111 South State Street, Hackensack, NJ 07601 (201)646-9522.
ETA Lighting Systems-1532 Enterprise Parkway, Twinsburg, OH 44087 (216)425-3388
KLS Electronics USA-27599 Schoolcraft Road, Livonia, MI 48150 (313)425-6620.
Lightcraft- P.O. Box 1670, Center Harbor, NH 03226 (603) 253-7217
Litequest by Gemini-1100 Milik Street, Carteret, NJ 07008 (908)969-9000.
Martin (Dist. by Tracoman)-3015 Greene Street, Hollywood, FL 33020 (818)543-3278
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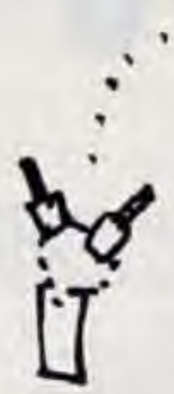
Join the Club

Making the jump to the exciting world of the club DJ

by David Kreiner



So you are thinking of making the transition from mobile work to the fabulous, exciting, purient, babe/hunk laden, life of being a nightclub DJ. First, a little reality check is in order. It could take five nights of club work, at $100 a night, to equal your Saturday night take from a single mobile gig.

On the upside, doing club work provides you an income while keeping your days free to run your mobile service. On the downside, if you're doing a great job at the club, the owner may not want to give you Friday or Saturday night off.

To go from mobile to club work requires overcoming several misconceptions held by club owners. They often respect a mobile DJ's musical knowledge and ability to interact with the crowd but, also see mobiles as hokey, corny, un-hip and not on top of the latest hits. However, they also perceive club jocks as having little personality, limited musical knowledge, poor mic technique, and no ability to entertain a crowd. So in some ways a mobile turning club has the upper advantage!

To go from mobile to club work requires overcoming several misconceptions held by club owners. They often respect a mobile DJ's musical knowledge and ability to interact with the crowd but...

If you want to work clubs, however, you must stay on top of the music. Make it a point to check out the club scene in your area and see what makes them tick. Go to a rock club, top 40, modern, house, underground, country, live band, urban and any other club you can find. And spend extra time in the club you want to work in the most.

Hot buttons

As a club consultant, here is what I (on behalf of the people I represent) look for when interviewing DJs:

• ***Appearance.*** Nightclubs are all about style and image. If you still part your hair down the middle and buy your clothes at Chess King, your chances of getting the gig are slim. The owner wants someone in the booth who relates to the crowd he wants to attract.

• ***Musical Knowledge.*** If you don't know a lot about all musical styles and BPMs you are less marketable to a club owner. These are the tools for programming your music.

• ***Programming Knowledge.*** Knowing how to program a one hour set of music during the transition period (depending on the club, around 9-10:30 p.m.) is crucial. The age group in a club is usually very narrow, usually 21-35 years old.

• ***Loyalty.*** Most nightclubs need their DJs to do some day work that might include marketing, equipment maintenance, training, and other responsibilities. A candidate with a record of making long-term commitments has an advantage.

• ***Personality***. Here is where mobiles normally excel. Since the DJ is the spark plug for a club's entertain-

Most club owners won't hire anyone that doesn't have prior club experience. Most mobiles have everything it takes to do the job, except the experience.

ment, it is important they know how to motivate the crowd with good vocals and a strong music presentation. Vocals must be motivational or sales oriented. Also, many clubs have nightly contests that mobiles are well trained for.

• ***Technique.*** Presentation techniques used by both mobile and club DJs include left turns, energy jumps, train wrecks, and beat mixing. All of these techniques make people dance and sweat, which makes them drink more, which is why a club is in business. If you can increase bar sales, you will also increase your importance to the club owner!

• ***Marketing.*** Many mobiles are real aces when it comes to promotion as they are self employed and compete hard for business. Club owners who don't have the resources to hire a full time marketing person, often try to find a DJ who understands how to market and has the ability to think up and implement new promotions.

• **Experience**. Most club owners won't hire anyone that doesn't have prior club experience. Most mobiles have everything it takes to do the job, except the experience. When you apply for a DJ position, look for part-time work first and learn how to do the job. Once you are in the club and becoming more proficient, you will be able to move up to full-time shifts.

Now all you have to do is convince a club owner that you are the DJ he's been looking for. Next time: we'll talk about how to go from being a club jock to mobile. Good luck and I'll see you in clubland.

David Kreiner is the owner of Southern California Music Service. He is a club consultant, and a supplier/ retailer of 12-inch singles and CDs for mobile DJs and nightclubs. To get the latest flyer on CD and 12-inch availability call 800-775-3472 or send e-mail to SCMSDBK@AOL.Com

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The Scoop

GEMINI KM-707

A hands-on review by Henry Collins

Throw away your previous ideas and notions about Gemini mixers because the KM-707 is a totally different trip. In fact, if the logo were removed from the face plate, you would not identify this mixer as a Gemini product. Not since Numark's legendary DM1975 have I seen a mixer so completely innovative in features and functions. If the KM-707 is any indication of the direction Gemini is heading in, then it's clear that we will be in for some major surprises up the road.

Blown away

That was my reaction when I first set eyes on the KM-707. The mixer is bristling with enough features and controls to go platinum. To begin with, the KM-707 is fitted with four banks of digital effects including mic echo with repeat and delay controls, program reverb, surround and key control. For the vocally gifted, there is a "Voice Reducer" feature that effectively mutes center channel vocals from recorded stereo music. I was really amazed at the mixer's ability to discriminate between backup and lead vocals. An effects send lets you assign any one or all three stereo inputs to the effects processor with the push of a button. Assigning mic effects was also accomplished with the same one-button ease.

The KM-707's user-replaceable crossfader is completely assignable, enabling you to select any stereo input channel, or the effects processor, and assign it to the left or right fader position. For example, by assigning Channel 1 to the left slider position and the effects processor to the right, I was able to crossfade between the normal program and the digitally enhanced version. This gives you the ability to mix reverb or echo effects using the crossfader to control the effects level and transition speed.

Definitely not a DJ digital toy

Unlike some mixers that offer you a wide assortment of useless digital noise effects, I was impressed by the straightforward and practical design of the KM-707's digital workbench. Echo and reverb effects were intelligently limited to 200ms and 50ms, respectively, keeping memory requirements and RAM costs down. Plus and minus controls allowed you to adjust reverb time up or down. A single LED indicator alerted you when you've achieved the maximum reverb setting.

The sonic quality of the KM-707's digital effects were impressive. The mixer's 44.1kHz sampling rate and low .02% distortion offered a very clean sounding reverb effect. For additional spatial effects, the KM-707 also featured three surround sound settings, each delivering discernible enhancement of left/right, front/rear and center channel program orientation.

A "key" feature

One feature that is certain to win instant popularity among karaoke enthusiasts is its key control. This feature enables you to adjust the key (pitch) of a mic or stereo input source without affecting the tempo. This allows KJs to vary the pitch of an off-key singer to achieve a more ear-pleasing performance. A two-digit LED display furnished a visual indication of each incremental pitch change (±12 steps). DJs who love to work the mic will find this feature very useful in creating a virtually unlimited assortment of vocal effects ranging from Darth Vaider to the Chipmunks. To test its effectiveness, I called a few unsuspecting friends and used the feature to alter my voice over the phone. I left them completely bewildered and unamused. None of them, however, were able to identify my voice.

Big board styling

The KM-707 is a real departure from Gemini's traditional line of mixing products. To begin with, all mic and stereo inputs featured separate bass and treble controls with ±10 dB of boost and cut. The mic channels featured Neutrik "Combo" 1/4-inch TRS/XLR connectors and indi-

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vidual pan, echo and level. For added mixing and monitoring control, the mic section also featured LED overload indicators and cue pushbuttons. The effects section sported separate bass and treble, a luxury usually found on more expensive, production-quality boards. Sliders were also provided for adjusting stereo program and mic effects levels.

Another example of the KM-707's intelligent design is its cue effects bus which enables you to monitor an effects send with or without the main program and input source. This allows you to preview an effect in your headphones before going live. Finally, the KM-707's main control section consisted of a single output level slider, a rotary balance control and stereo/mono switch. Individual rotary controls were also provided for adjusting booth level, cue/program monitor panning and headphone level. In addition, a 12-volt XLR connector was included for use with an optional gooseneck lamp. On the rear panel, the KM-707 offered stereo booth, record and amp outputs, and stereo inputs for two turntables and four line sources.

A serious investment

At $895, the KM-707 is nothing to take lightly. If you are looking to make a step up to karaoke mixing, the KM-707 is a smart buy. If your next mixer purchase will include demo production and mix recording, you may want to shy away from the KM-707. The mixer's S/N performance, while more than adequate for live mixing, was not suitable for mix down of digital audio sources. On the plus side, DJs looking to add live vocals to their mix program will benefit greatly from the KM-707's wide range of digital effects and three mic inputs.

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The Scoop

Low priced, feature packed!

MTX rolls out new, low-priced, high-performance mixers

by Robert Lindquist

With their flag ship MX 600 firmly established as one of the best high-end DJ mixers on the planet today, the R&D staff at MTX has turned to the challenge of building entry-level mixers with similar quality and reliability. Anxious to check their progress, we requested a pre-release peek at the newest additions to the MTX line, the MX 35, MX 750 and MX 1550. Three different mixers designed for specific DJ mixing styles; priced to meet the budget of beginners as well as multi-service operators.

Still doing battle

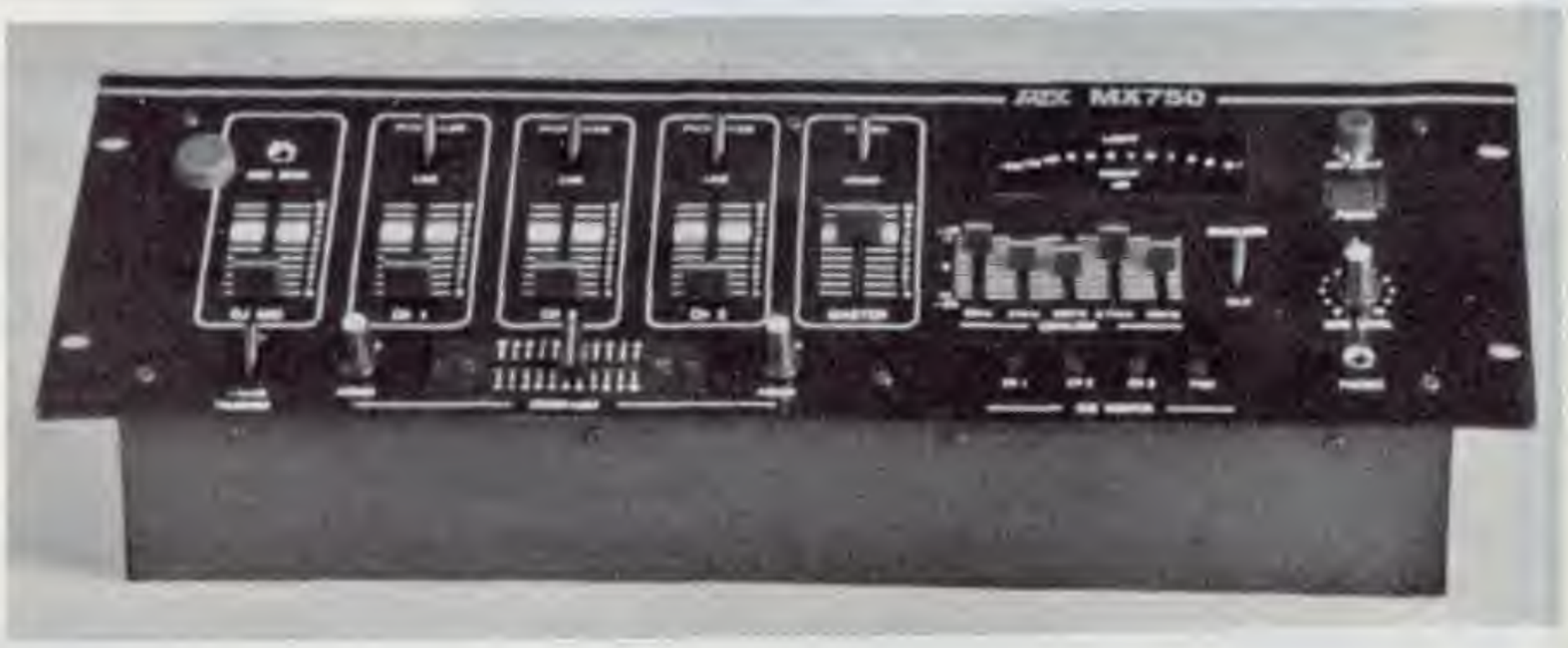
The MX 35, better known as the Battleboard II, carries a retail price of just $180, but can still get the job done for beginning mobiles, hobbyists and even serious mix DJs. The tri-channel mixer has two phono and two line inputs, plus a single 1/4-inch jack for a DJ mic with rotary attenuator.

In addition to the standard vertical faders for channels one and two, two horizontal sliders are provided. The top is the cue monitor slider which fades the headphone output between channels one and two. The bottom one is a field replaceable crossfader.

Two sets of stereo outputs are provided on the back panel. The first is for the main house mix, the second can be run to a tape recorder. The "rec" outputs are not affected by the master level control, so any mixes you record will not be affected by changes in the house level.

To add punch and sizzle, a little EQ is available via two rotary controls centered at 10kHz and 100Hz and providing a 12dB boost or cut. Other features include low noise pre-amp circuitry on all inputs and a single row of LEDs for monitoring the output level.

The Battleboard is primarily designed for use by mix DJs spinning vinyl, so the width of 9 and 7/16-inches, (half that of a typical rack mount mixer) takes up very little table or coffin space.



Middle of the road

Next in line is the MX 750, a 19-inch, four-rackspace board with a total of four input channels. Channel one controls a 1/4-inch front panel jack for a DJ mic. The others are switchable between phono and line. Using a feature borrowed from the high-end MX 600, each of the three audio inputs have a sub-switch allowing the phono inputs to be converted to additional line inputs. The result is inputs for a total of three phonos and six lines. A field replaceable crossfader is assignable between all three music channels. One feature

missing from the MX 750 is the sliding cue monitor. Instead, four push buttons are used to select which signal is sent to the headphones.

Other enhancements to this unit include a DJ talkover switch which initiates a 14dB drop in the output of all music inputs during DJ vocals. When disengaged, the music mix will gradually ramp back to the previous level eliminating annoying volume drops and bursts. The stereo auto peak hold level indicator monitors the output, momentarily holding at program peaks. If the red LEDs blink at peak, the level is acceptable, if they stay on continuously, you are into overload.

Other welcome features of the MX 750 include a ±12dB five-band equalizer with in/out switch, a stereo/mono switch tied directly to the master, BNC connector for a 12-volt mini light and gooseneck mic stand adapter. Suggested retail price of the MTX MX 750 is $239.

There's more

Topping the list is the new MX 1550, with all the features of the MX 750 and then some. For starters, there are two mic inputs with in/out switches so you won't have to leave the wireless home. Plus, there's an additional audio input channel for CD or line bringing the total number of inputs to eleven (three are sub-switchable phono to line as with the MX 750).

A cue monitor fader, for setting up mixes and special effects is provided along with a mix monitor switch so any combination of channels can be fed to the headphones. On board equalization offers nine bands, which work on both left and right channels simultaneously, to adjust almost any room acoustics problem.

On the road

Once familiar with all the features of these new mixers, it was time to take 'em to the streets. As the MX 1550 appears to be the best all around choice for mobile work, we prepared to drop one into our test case. We immediately encountered a space problem. The input jacks on the back of the mixer extend so far beyond the back of the front plate, that it was impossible to mount the unit in front of the remote control for our Denon 2200MKII. As a result, we moved the remote control to the front of the case, and the mixer to the back. While this is the preferred setup for many DJs using the dual CDPs, it was an unfamiliar configuration for us and took a short time to adapt to. So if you are determined to mount your remote tight behind the mixer, take note, it won't work with this one.

Once beyond that minor installation glitch, we hit the road for a typical 10-year class reunion. While it was not the type of job that required Doctor B, the mixer still got a good workout and came through with flying colors. It is quiet, offers all the input and output options you could ever want and comes in a durable, roadworthy package. All knobs and switches were acceptably tight and smooth but noticeably a grade below those used on the flagship MX 600. The retail price of the MX 1550 is a tad under $350 but, as is the case with most DJ products, substantial discounts can be found.

Headin' home

There were no defects found on any of the three MTX models we tested. MTX mixers come with a 90 days parts and labor warranty. However, if you return the registration card within 10 days, the warranty will be extended to one year.

For more information, contact MTX Soundcraftsmen, 4545 E. Baseline Road, Phoenix, AZ 85044; (800) 223-5266, or your local MTX dealer.

Things that make it go hummmm

Tech Talk

by George Mohr

A common problem that most DJs encounter sooner or later is noise from the *ground loop*. It's that annoying buzz in the background of every song you play. The "electric motor" that hums when the best man is making his toast. Sometimes it is a faint whisper. Other times the engine of a 747 couldn't mask it.

What is a ground loop?

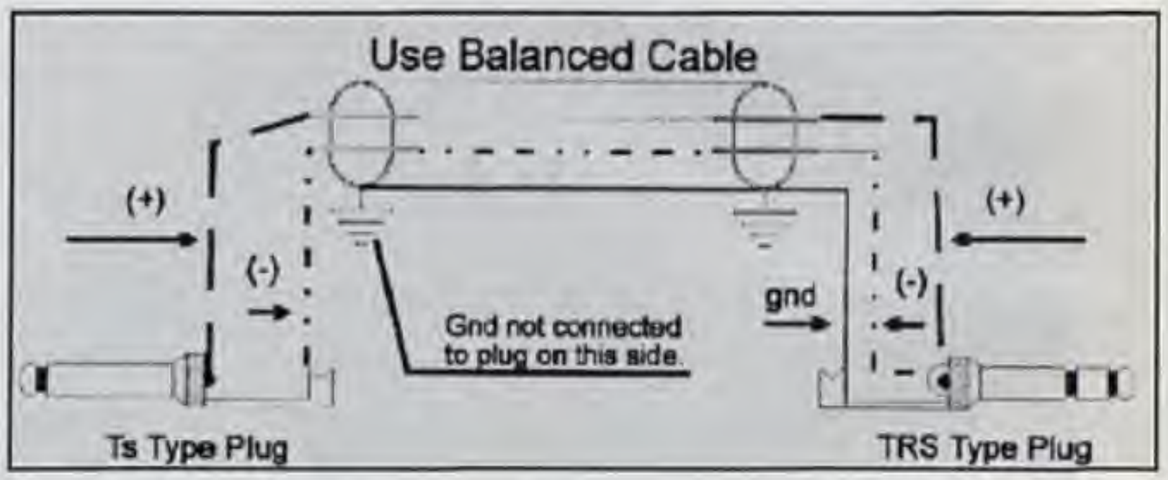
The equipment in your rack is actually grounded in two ways. One way is the actual AC ground from the wall outlet. The other is the signal ground in your audio cables. In many pieces of equipment, these two grounds are tied together and all is fine. In some pieces of equipment, this is not the case. The problem occurs when there is an electrical difference between the two grounds, thus causing a ground loop that produces the hum. The greater the electrical difference, the greater the hum.

What causes it?

Sometimes it's as simple as just a loose phono ground wire, other times it can be a hard to find "Ground Loop Gremlin." Bolting all your equipment in a rack, as well as mixing balanced and unbalanced components, contributes to the problem. This usually does not happen to home stereos because they are all unbalanced and usually work together. Another factor is that most home stereos have only the signal ground as many are not grounded to the wall. Also you are placing your rubber-footed stereo component on shelves, not bolting them to a metal rack rail.

How to get rid of it?

That's easy. Finding it is hard. However, there are several easy steps you can take. Most manufacturers realize the ground



loop problem and place a special ground lift switch or jumper on the unit's rear. All you have to do is flip these switches back and forth and see which combination reduces or eliminates the hum. If you don't have this feature, look to see if the components have a grounded AC cord. If there is, try using one of those two- or three-prong converters. (I only recommend doing this as a last resort). However, never do this to a power amp, and **don't clip off the ground prong on any cord**.

While you can't remove your equipment from a bolted rack, you can isolate the chassis from the rail. Many companies sell an insulated strip that you can place along the rail and the bolting holes on your items before you mount them. If that doesn't work, you have a really tough gremlin hiding in there somewhere. So read on.

The process of elimination

Start by disconnecting everything on your sound system except the amp and speakers, turn on the amp and raise the gains. You should have no hum. If you do, then your amp is at fault.

Next hook up only your equalizer or crossover. Do the same as above, turn on everything and raise the gains. If you get no hum, proceed to the next item. If you do get a hum, than your problem exists between the processor and the amp.

Try the above techniques to remove the problem. Once you have isolated the problem, continue up the chain until you reach the mixer. Again turn everything on and raise the gains on everything except the mixer. Keep the mixer controls down for now. If the hum appears when you connect the mixer, then your problem lies between the mixer and the amp/and or sound processor. Once you correct the problem, hook up your sources. Do not ignore the wireless mike if it

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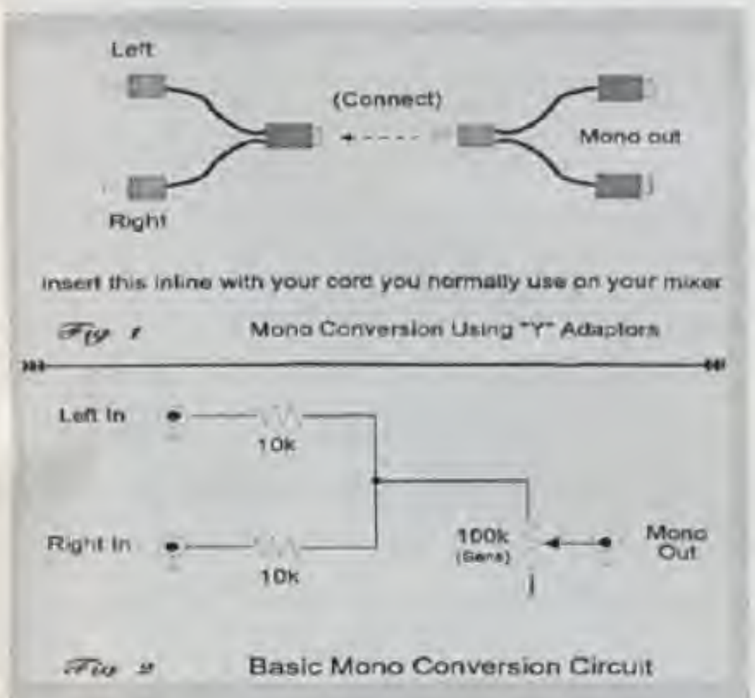
is bolted to the rack. Turn everything on and raise each individual source's gain control. If it hums only when the control is raised, then that piece is reacting with the mixer.

If you still have a problem with humming after you have exhausted all of my suggestions, your equipment may be reacting to an unbalanced piece to a balanced piece changeover. In this case you may have to purchase a special cable, either one that is specially wired or one that contains a built-in line isolating transformer. I have provided a small diagram for those of you that might want to make the cable yourself. That's it for now, good luck!



Note: In our last issue's Tech Talk, George referred to a signal combiner box for use in combining from stereo signals to a single mono signal. The schematic for the device was inadvertantly left out. For those of you with a little electronics background, the circuit is pictured above.

If you have a question or an idea, write George Mohr at Abracadabra, 1153 Deer Park Ave., N. Babylon, N.Y. 11703; or call at (516) 667-2300. S

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Fail to plan... Plan to fail....Part VI

by Blaine S. Greenfield

Know your business... and your competitors

Last time we talked about how to compare yourself to your competition; so now you should know your strengths and weaknesses and how you stack up against other DJs in the market.

Now the challenge

Let's look at the parts of your marketing plan you can control, starting with your rates.

Prices are determined largely by supply, demand and what the market will pay. This is why, in many areas, the rates of similar DJ services tend to be rather close. This does not mean you have to charge what everybody else is charging. In fact, that may be a mistake.

Limited pricing options

You really only have two choices. You can price yourself low and go for a higher volume, or price yourself high expecting to book fewer jobs. Either approach can work, but, whatever you do, don't attempt both approaches simultaneously. This is contrary to the concept of positioning that we discussed earlier, and will only confuse your clients.

Further complicating your decision is the way your particular market reacts to any change in prices. If you increase your prices slightly, will there be a large drop in the number of parties you book? Or does a big price increase result in a negligible drop in bookings? This sensitivity to price changes is known as "price elasticity."

If you've been in business for several years, you know from past experience how significant a factor this is in your area. If you're relatively new to the industry or area, you'll need to rely on information from other DJs in the area as a guide.

Knowing how sensitive your target markets are to price gives you the advantage. Your competition may simply adopt a reactive pricing policy following your lead. In many areas, when a single, well established DJ service ups their rates, it establishes a new benchmark allowing others to charge more as well.

Next time we'll talk about specific things to consider when establishing your prices.

Contest Update

Thanks to the many readers who submitted entries in our DJ marketing ideas contest. Now it is time for a contest that we'll call our first annual Advertising Contest. Entering is simple. All you have to do is send in a copy of what you consider the best ad you ever ran. (Sales letters also count.) If possible, include the type media (newspaper, yellow pages, etc.) that the ad ran in and any results that you gained as a result. Make sure you include your name, phone number and address so I can recognize your efforts with a prize, as well as a mention in these pages.

Blaine S. Greenfield is head of Blaine Greenfield Associates and a professor at Bucks County Community College. He will answer all requests for information, write to: 283 Bolton Road, East Windsor, N.J. 08520. He is also available as a consultant, trainer, and speaker: Call (609) 443-3781 or fax (609) 426-0246, or write via the internet: Greenfieldb@bucks.edu.

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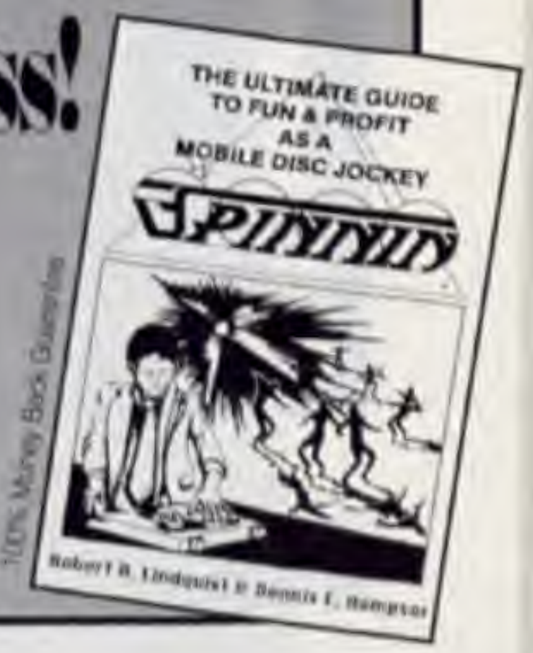
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Take your most current income statement and identify each cost as either fixed or variable. Fixed costs are independent of sales levels, while variable costs rise and fall with sales. If you are confused on an item, then allocate 50 percent to fixed costs and 50 percent to variable. Some fixed expenses include salaries, payroll taxes, benefits, utilities, insurance, advertising, legal and accounting, maintenance, etc. Typical variable expenses are things like commissions, sales tax, travel, and bad debts.

The break-even formula is: BE = (F/S-V) where BE = break-even sales in dollars, F = fixed costs in dollars, S = sales expressed as 100%, and V = variable costs as a percentage of sales. So if F = $10,000, S = 100% and V = 50%, then BE = ($10,000/50%) = $20,000. In other words, your costs will exceed revenue until you have sold $20,000 worth of bookings.

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DJ SHOPPER'S CORNER

Compact Discs

CDs—How to control your No. 1 business expense.

by Michael Erb

Choosing what music to buy, where to buy it and how much of it to buy is something every DJ must deal with. In a perfect world, all DJs would get their music free from record companies eager to promote their artists. But, as we all know, this isn't a perfect world. Most of us must spend big bucks to maintain a music library.

Many DJ companies find that the purchase of music, whether it be on CD, vinyl or cassette, is the single greatest expense they have. With so much being spent on music, it is imperative to keep close watch over how you spend. Even a small savings translates into more profit for you.

Purchase options

There are many options for purchasing music including retail, mail-order, wholesale distributors and music services.

The most convenient way to buy music is to buy retail at the local record store. Unfortunately, this is also the most expensive way to buy music, especially if the store is in a high-traffic shopping center or mall. In spite of the price penalty, retail outlets do have some advantages. When you need something immediately, they may be a lifesaver. The selection of music is generally good to excellent and new music arrives normally on its national release date. Special ordering is usually available and defective items can be exchanged with minimum effort.

If you purchase a large quantity of music at retail, you might be able to convince the store manager to give you some sort of discount. However, this is generally not an easy sell and the discount may not be that significant. If you happen to be looking for a part-time job to supplement your DJ income, a retail record store is a perfect place to work. Employees often get discounts on merchandise up to 40 percent.

Retail offers selection, immediacy and convenience, but at a price. If you're looking for remixes, imports or other "specialty" items, such as DJ-only music, retail is usually not the best place to go. There are exceptions. Some cities have specialty retail stores that stock only imports or other hard-to-find items.

Retail offers selection, immediacy and convenience, but if you're looking for remixes, imports or specialty DJ-only releases, retail is usually won't have them.

One-stops

Regional music distributors who sell wholesale to retailers and jukebox operators are another option for DJs. Some of these companies advertise in *Mobile Beat*, *Billboard* and other magazines. Generally, you'll be able to purchase a fairly wide variety of music this way. The wholesale price for a CD that retails for $15.98 is about $11 - $12. Most music stores, however, put top-selling titles on sale for around $11.98. So saving a buck, considering the effort involved, may not be that enticing.

There are small and large mail-order companies that have popped up that cater specifically to the DJ trade. Many of these companies stock items that are hard (if not impossible) to find at a retail store. Imports, remixes and independently produced compilations may be available. Pricing is competitive, but still retail. In many cases, you won't be able to find the items they carry anywhere else, particularly remixes and "DJ only products," so price is less important here.

Record Clubs

The next option for buying music can save you a lot of money, but there are some limitations. Record clubs such as BMG Music Service and Columbia House are an excellent source of music, particularly if you live in a rural area or simply prefer the convenience of mail-order. Record clubs can sell CDs cheaper for several reasons. The clubs have millions of members and that gives them tremendous buying power. They buy huge quantities of CDs and they negotiate a lower price for the CDs they buy.

When you join a music club, you get a terrific initial offer... up to nine CDs for the price of one (plus shipping). Typically BMG offers CDs at 66 percent off, or some variation thereof (buy 1, get 2 free, etc.). Including shipping and handling, you'll end up paying about $8 per CD single through BMG. Columbia House has a better selection of music but BMG usually has slightly better prices. In both cases, don't expect speedy delivery of your music. Three to five weeks for delivery is not uncommon. What you give up in speed, you make up in savings.

You will notice there is usually a delay of several weeks to several months

before "New Releases" show up in music club catalogs. Record clubs negotiate with the label and artist on a release-by-release basis for each particular artist. In other words, some new releases are available as soon as released to record stores and others are "held back" from release to record clubs for a period of time determined by the agreements. For example, BMG still hasn't been able to offer Janet Jackson's latest CD. Curiously, the agreements mentioned above are to enhance the record label's profits. They don't need to sell to the record clubs when their "Hot Acts" like Janet Jackson are still pulling in tremendous sales in retail outlets. On the other hand, lesser known acts will find their products in the record clubs right away, for obvious reasons.

The bottom line is, know what your options are and remember that, by planning ahead, you can save money on music and enhance your bottom line.

Here is an alphabetical listing of companies that produce compilations for exclusive sale to DJs:

Hot Hits - (800) 248-4848
Features monthly releases of new music in five formats including country, R&B, rock, pop and adult contemporary.

Hot Tracks - (918) 336-1100
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Promo Only - (407) 331-3600
Monthly releases include the Club Series, Urban Series, Radio Series and Country Series. Songs are listed with times and BPM's.

rpm - 800-521-2537
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In **Canada - ERG - (800) 465-0779**
Monthly releases include country, dance and rock CDs plus 80 CD Knockout Hits mobile library.

DJ Music sources who wish to be included in future listings should write or fax us with information on your service.

Here is a listing of mail order sources specializing in music sales to DJs:

Abracadabra's DJ Records Dept. - (516) 667-1112
Offers a wide range of DJ specialty CDs and 45s. Wedding and Party CDs, full selection of classics plus underground and club music, 12" vinyl and CD singles.

A.V.C. (wholesale/retail) - (201) 731-5290
Specializing in import compilations plus wedding and party CDs and numerous other releases just for DJs. Over 1,600 titles available. $100 minimum order.

Lakeshore Records' DJ Connection - (716) 244-8476
Specializing in import and domestic multi-disc compilation sets. Features alternative, oldies, country and 80's music. Call for free catalog.

MMS - 24 hour fax (703) 556-0439
Specializes in 7" vinyl. Selection includes over 90% of Billboard Top 20 and virtually all of Mobile Beat's Top 200 on 45.

Musically Yours of NY - (800) 642-0976
Dealer for Promo Only, Powerhouse, Funkymix, Ultimix, X-Mix, Hot Tracks, Ghetto Remix, Moffett Hot Drops, Sun Jammin, Awesome 80's, and others.

Noteworthy Music, Inc. - (800) 648-7972
Mail-order catalog source with over 18,000 CD titles. They do not carry DJ-only titles or remixes but offer similar selection as a music store at a more competitive price.

Remix Shop - (716) 839-3585
Features a broad range of DJ specialty CDs and 45s. Wedding and Party CDs, full selection of remixes on 12" and CD including underground and club music.

Remix Warehouse - (800) 241-MIXX
Remix Warehouse carries more than 30 remix services. Some of the services available are: Back Traxx, Discotech, Eurodisque, Future Mix, Miami Bass Classics, Slow Jamz, and Wicked Mix.

Rotations - (610) 631-1779
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The CD Fix

Mobile Beat's CD torture test, part I

by Renee Lassial

For disc jockeys today, CDs are what an instrument is to a musician. Playing a CD that skips is like trying to play a guitar without all its strings — a sure way to bring any party to a screeching halt. Now for you CD skeptics saying, "Ha! I knew vinyl was better," the fact is, unlike vinyl, CDs have a certain degree of repairability.

Compact discs are so common now, we often take for granted just what they really are — a 4 3/4-inch polycarbonate plastic discoid packed full of digital data bits (about 5 billion of them), which are molded onto the label side of a CD. The data is optically "read" through the non-label side; which is comprised of several layers of metal and acrylic resin, and serves to protect the data.

These layers, however, are rather thin, especially on the label side, rendering them susceptible to scratches. Light surface scratches on the non-label side of the CD won't affect the data but, a deep scratch can cause skips or drop-outs. Unless you can repair the scratches, you might as well throw away the CD.

Several manufacturers have reacted to the need for a product that would extend the life of CDs. Now there are several CD repair kits on the market. The question is: To what degree can a CD be repaired? I decided to test several CD scratch repair kits to answer that very question.

And the contestants are...

• *Allsop CD Repair Kit (model #58200).* Allsop's latest CD maintenance product claims to "restore optimum CD performance," For $12 you get Allsop's one-ounce bottle of CD repair solution, said to be good for 75 applications, four washable polishing cloths and an Allsop DiscGrip™ Application Base. The base is made of a durable rubber and I like that you can wash and reuse the cleaning cloths.

• *Bib® Sav-A-Disc™ (C-619A).* Says it prevents CD skipping, removes light scratches, cleans, and polishes. It comes in a plastic cartridge that holds the 1/2-ounce bottle of compact disc restorer polish and one cleaning cloth. The cartridge is designed to hold a CD while working on it and when not in use holds the solution bottle and cloth; it seems a little cheap, however, compared to the Allsop base. The solution provided is suppose to be enough for 400 applications. It doesn't indicate multiple applications for CDs already scratched. It seems to be more of a preventative, claiming that the solution is an antistatic, resulting in the ability to repel dirt and dust.

Will grime cause a CD to mistrack? Probably not. A halfway decent CD player can read through a little filth (the dirt I mean, not whatever's recorded on the CD!).

• *CD Magic CD 2000.* We gave a favorable review for this product in the June/July 1994 issue of *Mobile Beat.* CD2000 comes in a one-ounce bottle for $10. *MB* found the product easy to use and true to its claim. To clean a CD you simply put a few drops on the disc and wipe from the center outward. If you want to protect or repair minor scratches, simply repeat the process. And, if you have major scratches, repeat the steps again, but with more pressure. We found the solution made a remarkable improvement on the test CD's performance, which was previously skipping badly.

• *Discwasher® CD-2™.* A CD polish and scratch remover system that contains a one-ounce bottle of CD-1 cleaning fluid, a one-ounce bottle of CD-2 polish and scratch remover solution, six applicator swabs, and four polishing wipes, all for $10.95. The cloths and swabs are kept in a clear plastic jewel box. The

Bib America	PO Box 27682, Denver, CO 80227 Bib Sav-A-Disc (C-619A)	(800) 325-0853 $12.95	
Allsop	PO Box 23, Bellingham, WA 98227 CD Repair Kit (58200)	(800) 426-4303 $12	
CD Magic	PO Box 126, Bloomingdale, IL 60108 CD2000	(800) 960-DISC $10	
Discwasher	2950 Lake Emma, Lake Mary. FL 32746 CD-2 (1163)	(800) 732-6866 $10.95	
Recoton	2950 Lake Emma, Lake Mary, FL 32746 CD Restorer (CD57)	(800) 732-6866 $7.99	

CD-2 solution uses a two-step process to help eliminate abrasions that could cause drop-outs. The Discwasher doesn't come with an applicator CD base and it is not indicated as to how many applications you'll get.

• *Recoton® CD Restorer/Cleaning Kit (CD 57).* The kit provides a restorer solution in a one-ounce bottle to remove minor scratches and imperfections and a cleaning solution in a one-ounce spray bottle to dissolve fingerprints and dust. T here are 10 "non-abrasive" CD cloths. Also included is a handy two-piece molded plastic shell designed to hold the two bottles and a removable base to hold the CD while cleaning. There's no indication as to how many applications you can expect to get. It retails for $7.99.

• *Toothpaste.* Not mentioning any brands here but, it has been reported on America Online that good ole tooth powder can keep more than the dentist away. "John" says that the paste's gritty texture is similar to sandpaper; how much water you use determines the grit strength. Though this helps get rid of mistracks and dropouts, he notes, the mirror finish will be marred. OK, this one may not be good to try at home.

Testing a theory

I began with four brand new CDs. I didn't waste time testing for cleaning power since that is a fairly simple task; Windex can do the job. I got right down to the nitty-gritty — the scratch test.

I put several radial scratches (on the non-label side) with the rough end of a paper clip, with a bit of pressure (I had to really gouge the CDs to make them actually skip). When each CD was played, it was nothing but continuous skipping. There was no way the CD player's laser could read the CDs as they were. At this point I was ready to begin the test.

Using the Allsop's solution and following the instructions, I placed three drops of their solution on the non-printed side of the CD, I rubbed from the center to the outside edge for about one minute, and then buffed the CD clean. I played the CD and the results were disappointing, the CD skipped just as much. If skipping persists, you are instructed to repeat the process rubbing vigorously on visible scratches. So I tried it again, and again—no improvement. To make matters worse, the buffing cloths left quite a bit of lint.

Mobile Beat's CD torture test, part II. Nothing repairs really bad scratches (but we just wanted to be sure!).

With the next CD I applied Bib's solution. It instructs to simply place a CD on the plastic cartridge platform, playing side up, and apply one drop of CD polish and wipe off, in a circular motion, like you would to wax a car. That's all it says to

Cont'd on p.64

CD 101: Tips & Trivia

How to repair a warped disc

Step 1: Place the disc on a glass or mirror surface. If you can see gaps or can rock the disc back and forth, your CD is warped and sometimes can be repaired.

Step 2: Warm the disc using a hand-held dryer on the low setting. Caution: Stove or oven temps may be too severe.

Step 3: Place the warm disc on a flat surface between two sheets of paper and place several heavy books on top. Wait 2-3 minutes and check the disc. You may need to repeat several times.

Interesting facts about CDs

1. Jointly developed by SONY in Japan and Philips in the Netherlands in 1980, CDs were introduced to the consumer market in 1982.

2. The CD was originally designed to contain up to 74 minutes playing time on one side, long enough for the entire playing of Beethoven's Fifth Symphony, plus applause.

3. CDs are "read" from the center, rotating clockwise, with the first track at about 500 rpm and the last track at about 200 rpm.

4. There are 20,000 tracks per inch on a typical CD; about 40-60 tracks is the width of a human hair.

5. Only 32.7 percent of the data on a CD is audio signals. The remainder are instructions to the CD player.

This information is provided by the "CD Doctor," a new retail product from Quantum Sound Labs, Inc. The CD Doctor is designed to treat damaged and scratched CDs. Mobile Beat Magazine was unable to include this product in the CD scratch test due to finding out about the product too late to make press time.

A different

Discwasher®, a division of Recoton, offers the Computer CD HydroBath™, a technically advanced "hydrodynamic" CD cleaning system worth having if you're in a business that requires owning and protecting a large CD library. The Discwasher HydroBath is an excellent alternative to ordinary cleaning solutions and is superior in that it does not make contact with the CD, therefore minimizing possible scratches that may occur from handling. The CD HydroBath is capable of working on all types of compact discs, including CD-ROMs.

The Discwasher CD6+ solution is used with the HydroBath and acts as a wetting agent, emulsifier, and dryer. Combined with the HydroBath's high speed rotation platform, optimum cleaning is the only result you'll see. And it's so simple to use; just lift the filter up, pour in about two ounces of CD6 solution, set the CD on the spindle and press down until it "locks" into place, close the cover and press start — that's it! The Discwasher does a 30-second spin cycle and a 15-second dry cycle and voila! You've got one clean CD.

For every two ounces of solution it is said to clean about 100 CDs per session. The Discwasher can be run on batteries or an optional AC adapter. There is a 90-day limited warranty.

For more information, contact Discwasher, a division of Recoton, 2950 Lake Emma Road, Lake Mary, Fla. 32746; (800) 732-6866.

The CD Fix *(Cont'd)*

do and that's all it took; the CD played beautifully. The only thing I didn't like was the cloth provided was too linty, and they only give you one.

The Discwasher CD polish was next. To use this product you apply CD-2, using a foam swab, and gently distribute the paste evenly over the scratched area. Allow the paste to dry for about five minutes. Using one of the cloths, remove the paste, gently buffing the area in small circular motions. After all residue is removed, apply one drop of the CD-1 fluid to the CD. Use a clean cloth to buff the cleaning solution over the entire surface until dry. I did all this but the CD still skipped; however, it says that heavier scratches may need additional treatments, so I did. By the third application the CD was back to optimal playing. I like that you can rinse the applicator swabs for multiple use. I don't like that they don't provide a base to hold on to the CD while working on it.

It was Recoton's CD Restorer's turn. Instructions say to place the CD in the included base and place two to three drops on a cleaning cloth and gently buff the CD in a straight line, from the center of the disc to the outer edge, and do so until dry. After the first application, there was marked improvement but still some skipping. I tried the application again but received no improvement. I tried applying the restorer a third time and still got no results. I decided to try the cleaning fluid, applying the spray and wiping as I did with the restorer solution. The CD's performance did improve, leaving only a few skips. If I had tried the process again, the CD probably would've been completely repaired.

The Results Are In

Out of the four company's CD repair solutions I personally tested, I would recommend Bib's Sav-A-Disc™. It was the easiest to use and the quickest to produce results. The Discwasher CD-2 and Recoton CD restorer also worked fairly well, but required more effort. The Allsop solution, however, was a disappointment. Perhaps it would have eventually worked, but for the time involved, it would be faster to just go buy a new CD.

Any of these products are worthwhile to have to clean and possibly prevent future scratches. Some, however, are simply better at fixing damage already incurred.

No matter how good a CD repair kit is, once the actual data is damaged a CD cannot be repaired. All the companies who participated in this test made sure to stipulate that fact on their packaging. A CD that has been cracked or scratched deeply enough to let light through is beyond repair. At that point it's time to give up and cough up the cash for a new CD.

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A DJ looks at Windows 95
It it for the small business owner?

By Ted Gurley

I was amongst the last to embrace Windows when it first came out. But, once installed, the old software just didn't feel right so, I "upgraded" and continue upgrading.

Windows 95 is on the shelves and being marketed to an installed user base of over 100 million users of Windows 3.1 around the world. It is a new operating system that makes a lot of promises. So here's an overview of what it is ,and what it does, and whether or not is it a smart move for small business owners to change over to this new operating system.

Under the hood

Microsoft's goal with the new Windows 95 is to speed up all existing applications, enhance multimedia applications, make Windows work better for laptop users and provide an Internet connection. It is available in both a Mac and a PC format.

Speed is the key, up about 25 percent without any new software to add to your system except Windows 95.

Windows 95 is easy to install. It does provide faster printing, faster computing and better reliability but, at a cost.

It knows what is on your computer, in other words, it will configure video drivers, modems, CD-ROMs, mice, and any other add-ons in a flash with its Plug and Play system. The operating system will jack you into the Internet faster than you can click the "go" button. It gives you quick access but then strongly suggests you use the Microsoft Network doorway for a fee. It does live up to the promises it makes.

Should you buy it?

The basic requirements, according to Microsoft, is a 386 computer with four megabytes of memory. **That's Bull!** It really needs a top-of-the-line 486/66 or better with a minimum of 8 megabytes of memory and I would suggest sixteen. The big kicker is the amount of hard drive space it took. Over 48 megabytes! This is a huge program/operating system. If you have the computer for it, the memory on your drive and an extra $80 hanging around, give it a shot. It will make your system run faster, cleaner, and with fewer lock-ups. However, if you are happy with what you have and it is working fine for

your business stay where you are for awhile.

Windows 95 runs in a superfast 32-bit mode meaning more data can pass through the system at any one time. The software you have doesn't process data in this way so you will find that you need all new software after using this operating system. Of course, Bill Gates is collecting a fee everytime you buy software that is developed for Windows 95.

The Bottom Line

Don't get me wrong, I'm really enjoying Windows 95 on my system and yes, I've got the system for it. But, like upgrading from a Taurus to a RX-7, both do the same thing, one just gets you there faster. My advice? Let the "whiz-bang" effect wear off and the bugs shake out. You will save a bunch of money that you can spend on CDs and DJ toys.

EDITOR'S NOTE:

Windows 95 has received considerable media coverage, especially in the computer mags. One magazine in particular, *PC Computing*, did a rather extensive review of Windows 95 in the June 1995 issue. The review was very informative and addressed a number of key concerns and questions about Windows 95 that would be of interest to both experienced and newly initiated PC Windows users. At the time of this writing, Windows 95 has not been offically released. By the time you receive this issue of the magazine, Windows 95 will be flying off store shelves. If you are seriously considering the purchase of Windows 95 for business applications, I strongly recommend you carefully read the *PC Computing* article before taking the plunge. The following quote from the article pretty much sums it all up.

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"At this early stage, there are two classes of computer users for whom Windows 95 isn't ready. One is the network administrator who has to support a system application that crunches on mission critical data. The other is the experienced but unsophisticated user who can't fall back on a decade's worth of PC experience to troubleshoot a bug in the operating system. There are plenty of books and technical-support alternatives for Windows 3.1, but until Windows 95 has the offical backing of Microsoft and a broad array of third-party training tools, it's not quite ready for the mass market."

PC Computing, June 1995

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3. Will you guarantee to have all of the songs that we request that are not listed on your playlist?

4. Will you agree to allow our Best Man to do all of the announcements, and for your Disc Jockey to say nothing during the entire reception?

5. Will you setup your equipment on the balcony upstairs even though all guest will be downstairs?

6. Will you rent or purchase a tuxedo to match our wedding colors and decorate the stage in these colors with your balloons and plants at no charge?

7. Will you provide us with a list of all the people you have entertained during the last two years so that we can ask them questions?

8. Will you setup your equipment two hours before our guests arrive, and then begin your contracted four hours of music after the meal is finished three hours later at no additional charge?

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Wow! There's a guy in there!

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Dave Davidson's Human Jukebox

Shaping the future with a piece of the past

by Reneé Lassial

Talk about the ultimate prop: It keeps your guests' attention; it's a great show piece; it will definitely be the topic of conversation for weeks to come; and (knowing how some parties can turn on you) serves as a great safety device! What is it? It's the "Human Jukebox."

Dave Davidson, owner of Best of Times Entertainment Services, *is* the Human Jukebox. Davidson, who resides in Cedar Rapids, Iowa, best describes his innovation in his brochure as "an audience-interactive form of musical entertainment where the audience selects all the music to be played, just like a jukebox." And just like a jukebox it is. Some people, Davidson says, don't even realize he's in there! Whatever the reaction, guests won't forget the Human Jukebox, and that's what Davidson banks on.

Davidson's first spark for the idea of the Human Jukebox was ignited after attending his 15-year high school reunion in Pennsylvania in 1985. The DJ, Davidson says, refused to play any music from the 1970s. One would think you would hear songs from the '70s at a 1970 reunion, but Davidson says this guy wasn't interested in that (and apparently not a *Mobile Beat* reader!). Davidson, who had done some DJ'ing while in college, decided he could do reunions better than that; and while strolling down memory lane, hit upon the idea of one of our country's prized memorabilia — the Wurlitzer. What better way to give people the music they want to hear? Let them pick it themselves!

The final product, which took about eight months to design and build, is made of oak and brass and stands almost 8 1/2 feet tall by 5 feet wide.

Purchasing an authentic jukebox was not practical; so Davidson decided to fabricate one of his own. Some of the materials he used for the jukebox were originally meant for a microwave cart. Fortunately Davidson married an understanding wife, Gloria, who not only gave up her microwave cart for his dream but also allowed him to spend the money he needed to get the job done.

The final product, which took about eight months to design and build, is made of oak and brass and stands almost 8-1/2 feet tall by 5 feet wide. It looks like it might be as hot in the juke-

Best of Times Entertainment was the natural choice to play at a state Lotto promotion, "Jukebox Jackpot." The late, great Wolfman Jack, who was involved with the promotion, stopped by to chat with Best of Times owner, Dave Davidson and his wife, Gloria.

box as a microwave oven, but Davidson says that it's not bad because the back is completely open and so is the majority of the top, and there's a vent in the front.

The front of the jukebox displays more than 10,000 songs performed by more than 1,700 original artists. There are over 8,000 rock n' roll selections, more than 2,000 country and big band selections, and an additional section for polkas, waltzes and other specialty songs. The "Selection Board" on the front of the jukebox lists the songs in three different books, one is organized alphabetically by title, the second by year, and the third by artist. To hear a song the audience simply writes the song's index number on a "Musical Selection Slip" and drops it in the "Selection Slot." Davidson does the rest.

The inner workings of the jukebox (besides the human factor) includes a Macintosh Powerbook to program his music collection, which is comprised of over 1,000 CDs. When a guest makes a song selection he can call it up in a matter of seconds. When designing the jukebox, Davidson knew portability was the primary concern. Though the jukebox looks like a permanent fixture, it is easily transportable, Davidson says. There are three sides and it's held together with 10 wing nuts. "It just folds up and goes," Davidson says. The shell wasn't the only thing that had to be portable. His music collection is kept in Univenture cases. All his sound equipment is on a portable table; and the speakers are also on wheels. It takes him only about an hour for setup and about 45 minutes for teardown.

Davidson's setup also includes optional light units (as seen in photo), cleverly designed to compliment the jukebox. These units contain four channels (red, blue, green and yellow, at 1,200 watts) of computer controlled lights. Each unit also houses a variable speed "Super Strobe." The light units weigh 225 pounds each, but aren't too hard to tote around, Davidson says, since they are also on wheels and, like a hand cart, just wheel in and out. The only real obstacle is stairs, he says, because of the weight factor. His unique lighting systems run on a dimmer, something he felt was needed for events that demand more "Hollywood" effects, like school events. However, he didn't want the lights to compete with the jukebox, which is the star of the show.

Davidson has been using the jukebox for nine years now and never does a gig without it. He originally thought he would specialize in reunions but couldn't pay the bills by being so limited, so now he does a of variety events, charging $375 for a three-hour minimum show; the lights are $50 extra.

Davidson is currently working with a company to have his invention fabricated with Fiberglass and neon lights, which will be patented, and says he would like to make several Human Jukeboxes in the future to market them. The jukebox, however, is not Davidson's only idea for personalizing his events; he has several other ideas in the works, including one that involves video.

Davidson has created his very own Oz. He is the wizard, spinning his music in his own custom-made world.

You can reach Dave by e-mail: DAVETHEDJ@aol.com

Equipment List

Sound Equipment

- ▼ Crown Power Base 3 Amp ▼ DOD EQ
- ▼ Pyramid Mixer ▼ Sony CD Player
- ▼ Pioneer Double Cassette Deck
- ▼ Custom-made 3-way Speaker Towers: 66" height, 600 watts each, 15" EV woofer, 4 x 16" EV midrange horn, 4 x 16" EV tweeter horn
- ▼ Nady True Diversity Wireless Mic System
- ▼ Shure Microphones

Support Equipment

- ▲ Custom-made Jukebox: 9' H x 5' W x 10' D; made of oak, brass and sand-blasted Plexiglas
- ▲ Custom-made Jukebox Light Units: 7'6" H x 4'W; each unit contains 4 channels (600 watts)of red, green, yellow and blue lights
- ▲ American DJ Super Strobe, 4 American DJ Flash Strobes. Lights controlled by: American DJ Lighting Chase Controller. American DJ S-1 Strobe Controller. American DJ Flash-1C Controller

The "Selection Board" on the front of the jukebox lists the songs in three different books, one is organized alphabetically by title, the second by year, and the third by artist.

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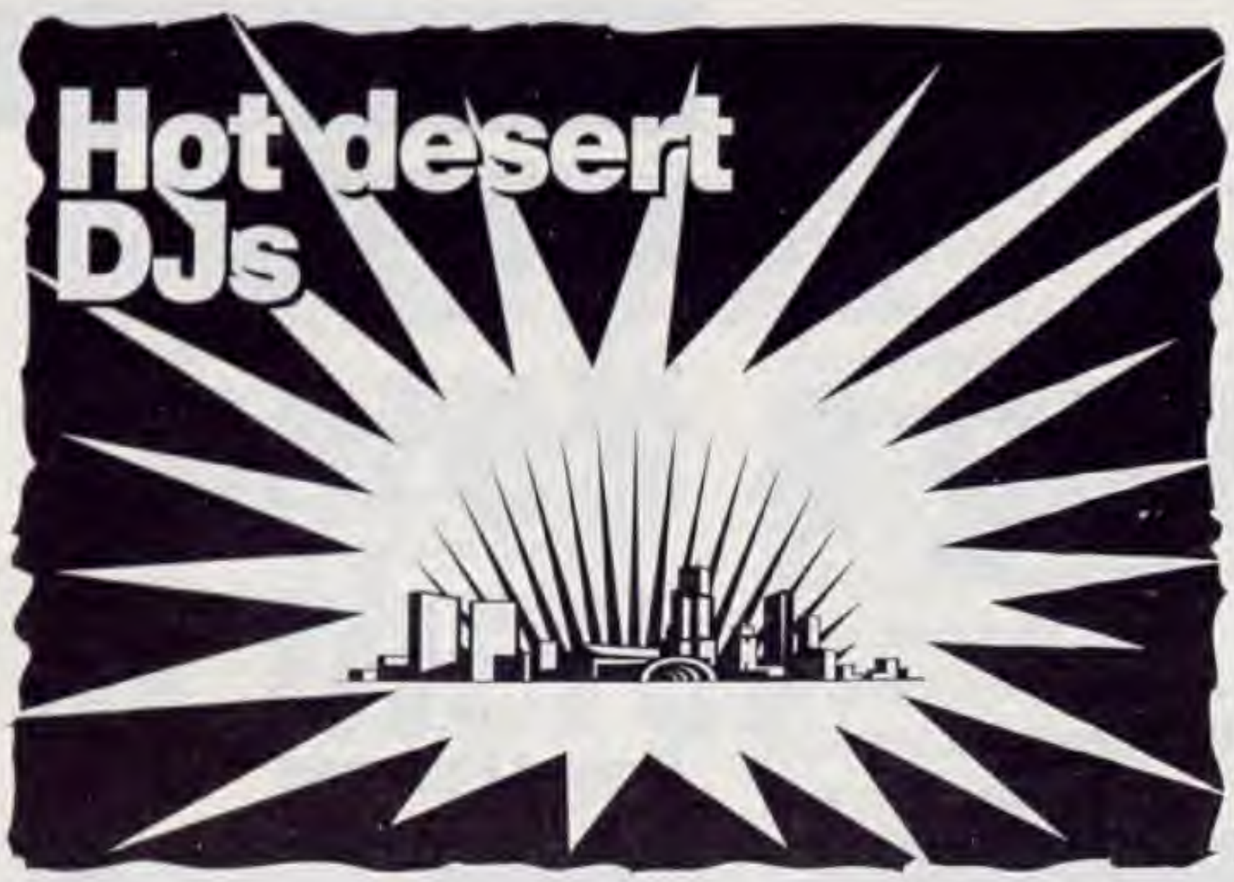
Hot desert DJs



By Mike Buonaccorso

Viva Las Vegas! The capital of glitz and glamour. Where high rollers go through a year's pay like it was peanuts. Vegas is the city of dreams, where the promise of striking it rich is the Siren's call. And the big theme is entertainment.

But in many ways, for the DJs who serve this desert fun spot, things are not much different beneath the glow of the casino lights.

Garth Weaver

Las Vegas native, Garth Weaver, started his company in 1978, thriving mostly on convention business from area country clubs and casino hotels. And while the convention business fuels weekday work, Weaver's 20 on-call DJs still spend much of their time doing what most mobiles do... wedding receptions, but many with a unique Las Vegas spin. Wedding chapels are a Las Vegas icon. They have been the centerpieces of countless movies and TV shows, romanticized as the place couples would elope to for a quickie ceremony.

Vegas Mobiles must also be prepared to service high-rolling clients. Weaver counts among his the Princess of Singapore, whose entourage never leaves the hotel and orders entertainment like it's room service.

This is still true... sort of. During our interview with Weaver, he was arranging to meet with a bride for her weekend wedding. However, she was from out of town, the wedding chapel was on the lower level of a casino hotel and her 100 guests were arriving the following day for the reception. They had booked two entire floors of the hotel. In Vegas, a city known for extremely attractive rates on hotels and food, Weaver told us this is very common.

Vegas Mobiles must also be prepared to service high-rolling clients. Weaver counts among his the Princess of Singapore, whose entourage never leaves the hotel and orders entertainment like it's room service. Then there are the local clients who demand more than music. In Vegas, it's not a problem whether someone wants showgirls, magicians, Liberace or Elvis impersonators, or even a bogus Ray Charles, complete with his Uh-Huh Girls. There is an overabundance of local talent for Weaver to subcontract.

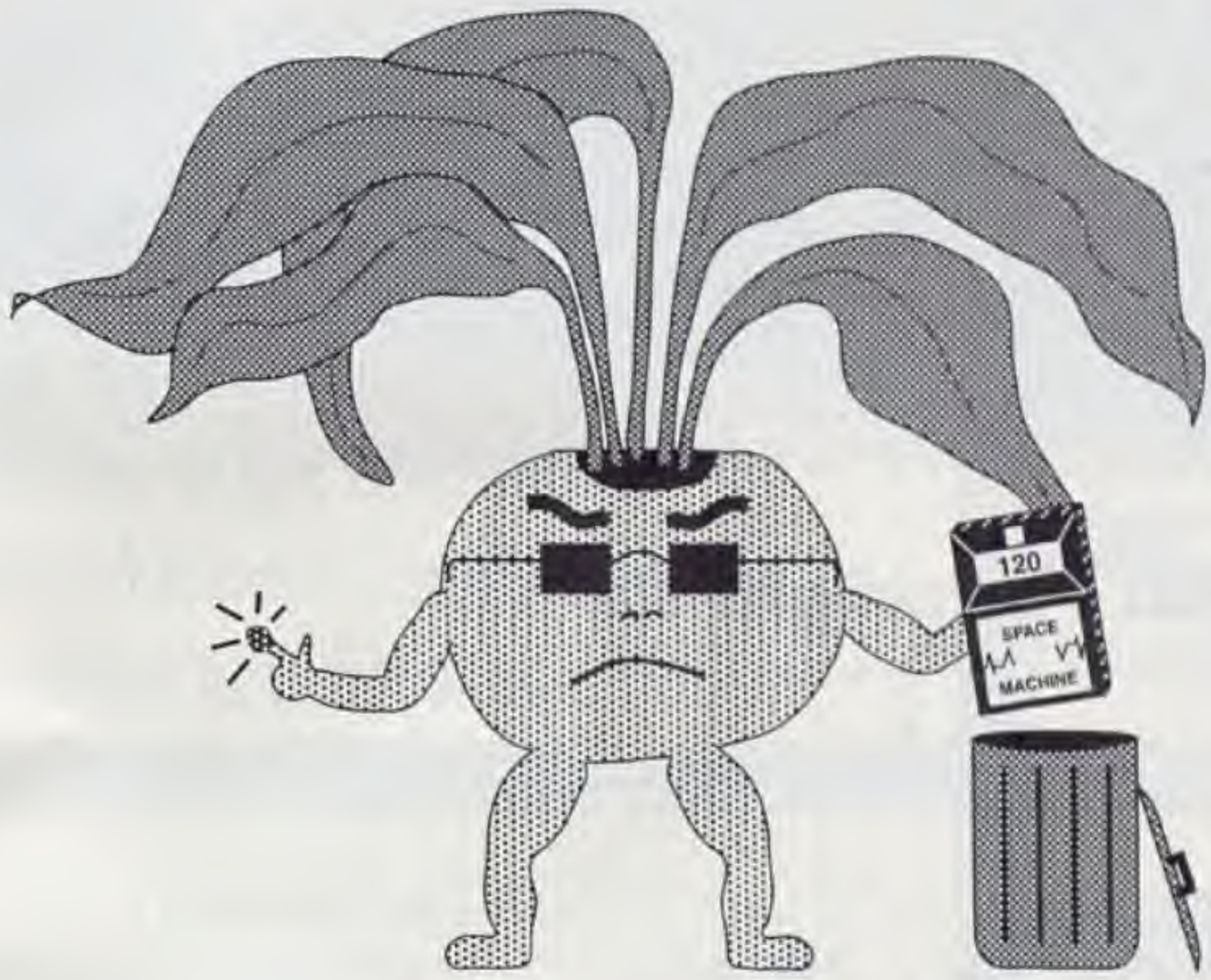
Then there is the peripheral business. Over the past year, GW Sound has successfully produced several "video yearbooks" for local Vegas high schools and provided entertainment on a daily basis at the Wet N' Wild Theme Park.

Weaver's personal business philosophy is: "Your company is only as good as your employees," so he strives to maintain working conditions that produce a very low turnover of employees. For example, GW Sound DJs do not set up their own equipment. Instead, it's taken care of by a crew of setup men who cover the entire metropolitan area.

The city itself is commuter friendly, so unlike many clogged urban areas, multiple jobs can often be just a few miles apart. Even if there is distance involved, Clark County, in which Las Vegas is located, is easy to get around.

With continuous new construction and an influx of new residents constantly moving in, Las Vegas is presently a Boom Town. The local yellow pages alone list over 60 DJ companies, including many California DJs who have migrated to Las Vegas . But having just moved into a 3,000 square foot facility, which includes office space, storage, and potential for the first retail DJ store in Las Vegas, Garth Weaver and GW Sound has placed his company in a position to make the "Best of the Boom."

It shouldn't hurt to keep the beat...



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light and loud

When it comes to amplifiers, high output power has always been synonymous with back trouble. It was a given that if you wanted an amplifier that packed serious punch, you had to get used to pumping some very heavy iron.

Now, weighing in at just 18 lbs. and with a power output of 1800 watts RMS (bridged mono) at 4 ohms, the Powerlight 1.8 from QSC offers an outstanding power/weight ratio of 100 watts per pound.

QSC Powerlight 1.8

A hands-on review by Henry Collins

The QSC Powerlight 1.8 is the flagship of three amplifiers in QSC's Powerlight Series. Each amplifier in the Series weighs 18 lbs and occupies only two rack spaces. The entry-level model, the Powerlight 1.0, has an 8-ohm power output rating of 210 watts. The Powerlight 1.4 and 1.8 are rated at 325 watts and 450 watts respectively. All models carry a three-year warranty plus an optional three-year extended service contract. The 1.8 has a suggested list price of $1,998, which is a little steep but well worth the climb.

The science behind the magic

Conventional non-switching amplifiers relay on massive power transformers and filter capacitors to provide the voltage and current flow needed to handle the reactive loads presented by speakers. The main reasons for this are the limitations imposed by the 60-cycle per second line frequency of AC outlets. To help get around this problem, some manufacturers have incorporated switching power supplies in their amplifier designs to convert the 60-cycle power from the AC line to a much higher frequency, using switching transistors. Because of the complexity of this design, some early switching amplifiers lacked the proven performance and reliability of non-switching amplifiers. For this reason, some companies have completely abandoned their attempts to develop this amplifier technology.

Rock solid performance

RF interference is an inherent design problem associated with switching power supply amplifiers. The Powerlight 1.8 employs proper EMI filtering for true FCC Class B certification, thus assuring static and interference free performance in your system.

The Powerlight 1.8, despite its light weight, features a bigger, beefier power supply than other amplifiers in this same class. Listening tests confirmed a clean, tight and robust bass, evidence of the amplifier's ability to handle high voltage transients at the low end.

A work of fine art

The 1.8 is indeed lightweight—I was able to palm the side of the unit and lift with my left hand (Editor's Note: I am right-handed). The aluminum chassis is fitted with steel rack ears for added strength. A variable speed fan provides

The Powerlight 1.8, despite its light weight, features a bigger, beefier power supply than other amplifiers in this same class. Listening tests confirmed a clean, tight and robust bass, evidence of the amplifier's ability to handle high voltage transients at the low end.

rear-to-front air flow for more efficient cooling. Since the warm air is vented through the front of the amplifier's face-plate grille, it can be rack mounted without any significant loss in cooling efficiency.

The 1.8's front panel included detented, calibrated gain controls, four-step LED level meters and Protect, Power and Standby indicators. The rear panel features a Stereo/Bridging/Parallel Input Switch, Neutrik "Combo" connector for XLR and 1/4-inch RTS (phone plug) inputs and barrier strip inputs. "Touch-proof" binding post output connectors and contact closure terminals for remote AC power control were also featured.

Serious wattage

The Powerlight 1.8 shows its true colors when asked to handle 2- and 4-ohm loads. Parallel two 8-ohm, 18-inch speaker cabinets on each side of the amplifier and the 1.8 will deliver up to 700 watts (RMS, 20Hz - 20kHz, 0.1% THD) of power, enough horsepower to get any speaker's attention. For brute force kilowatt applications, the 1.8 can unleash 1800 watts of concrete-cracking power operating in the 4-ohm, bridged mono mode. The amplifier's light-weight, high-power characteristics and rugged design make it ideal for mobile DJ and touring applications.

Two thumbs up

The Powerlight 1.8 is an exceptional amplifier with excellent sonic characteristics. It is at home on the road, or in a permanent club installation. If you are not intimidated by its sticker price, you will no doubt be impressed by its top-shelf performance...I certainly was.

The Power of positive singing

More and more audiences are discovering Christian music uplifting and a real joy to sing!

People go to church to worship, to praise and to sing. So the fact that karaoke is becoming more and more accepted in the Christian community should come as no surprise. Those who would never think of stepping up to the microphone in a lounge or club are quite comfortable singing in church. And what is sung in churches today includes everything from the old, traditional hymns to the latest contemporary Christian hits.

Contemporary Christian music contains positive, insightful, life-directing messages. During the late '60s, producers of Christian music discovered they could get that message to the masses best by staying in close touch with the sounds and styles of commercial music. Big hits, including: "I'd Like To Teach The World To Sing," "Everything Is Beautiful," "Spirit In The Sky," "Signs," and Judy Collins' rendition of "Amazing Grace" proved that music with inspirational lyrics had huge commercial potential.

The reason those songs, as well as many others with a positive, Christian message became big hits was because they were not only great songs, but they were all over the radio. Their success helped lay the foundation for the increasing popularity of today's contemporary Christian music.

With the opening up of FM radio frequencies during the last decade, most medium to large markets are now served by at least one Christian radio station. And while core artists such as Amy Grant, Michael W. Smith, Steven Curtis Chapman, Petra, D.C. Talk and Carman get the majority of airplay, others are continually breaking through. There is a trend here. Listeners tiring of the "same old, same old" are finding Christian music uplifting and a real joy to sing!

Big Fish in a growing pond

CDG versions of many of the best contemporary Christian standards are now available from established karaoke software labels including DKKaraoke, Nikkodo, Pocket Songs and Nutech. However, one label in particular, Big Fish records, has made an exclusive commitment to Christian karaoke software.

Big Fish president, Jack Hansen, introduced Christian karaoke in spring of 1994 with a direct mail campaign to church youth groups. Hansen recalls how, during the 1950s, '60s and '70s, being involved with a church youth group was an important part of growing up. Through that involvement, teenagers developed good values and a sense of direction along with the social skills and self esteem that many of today's teens lack. Hansen felt that karaoke versions of contemporary Christian hits would give church youth ministers something to offer youth other than the usual bowling, skating and pizza parties.

Big Fish presently offers 14 CCM discs. In addition, there are five "Praise and Worship" CDGs with more traditional titles and two Christmas discs. The majority of titles selected are based on national Christian music airplay and singer requests. Interestingly, KJs and DJs had very little to do with Christian karaoke's early growth. Churches that responded to the early Big Fish mailings somehow persuaded their respective congregations to approve spending money for their own karaoke machines and software. Smaller churches without money in the budget for an organist have found karaoke an affordable way to add music to their regular worship services. As the concept has grown, churches without money for their own karaoke system have started calling on local KJs and DJs.

Mobile with a mission

One DJ who answered the call was Chris Scribani, owner of Maranatha DJ service in Webster, N.Y. Scribani, whose single-system DJ service is built around an extensive Christian music library, started offering Christian karaoke at about the time Big Fish released their first disc. After 18 months, he reports that Christian karaoke parties now account for about 10 percent of his business. Through his own direct mail campaign to area churches, as well as tie-ins with concerts featuring Christian artists, his immediate goal is to book one Christian karaoke job per week, in addition to his regular bookings.

Chris Scribani (in the booth) provides karaoke for church youth and singles groups

Scribani says that his present bookings are mostly for youth and singles groups associated with churches. And while some of these functions feature Christian music exclusively, most include a mix of Christian music with typical karaoke favorites such as Bette Midler's "Wind Beneath

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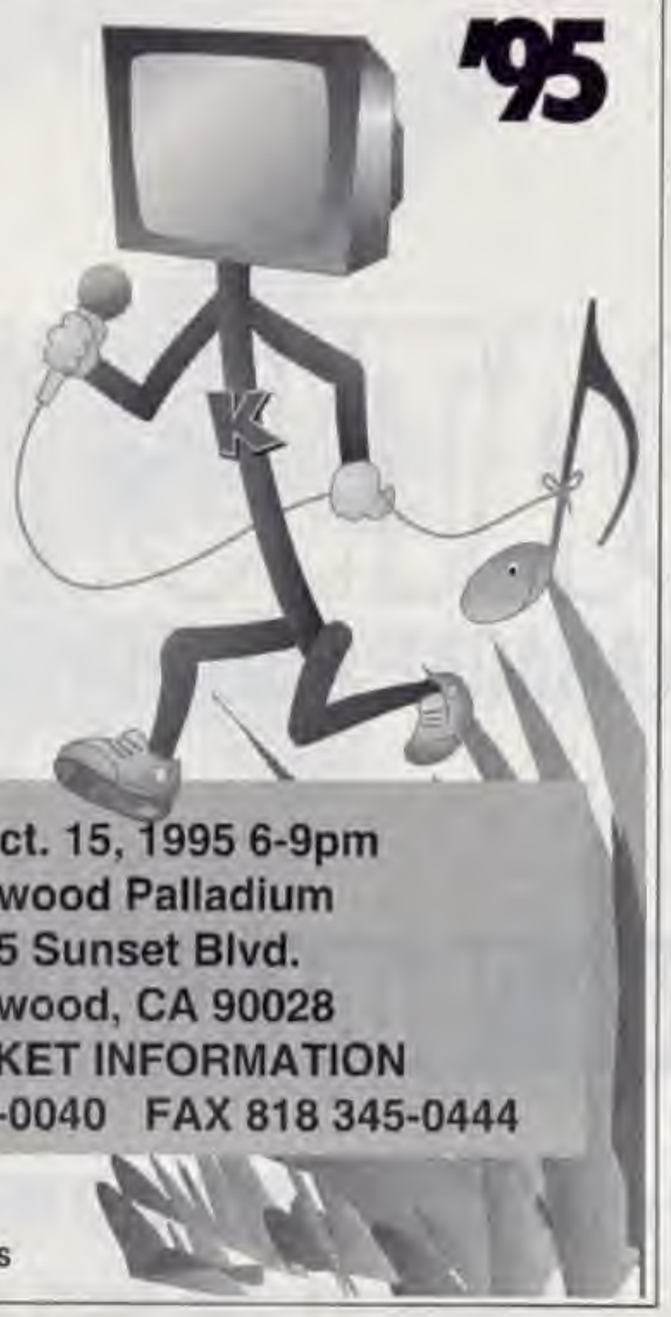

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My Wings," Amy Grant's "Baby, Baby," "Love Can Build A Bridge" by the Judds and other "G-rated" selections from the '50s and up. At events where requests include such a broad variety, it becomes the job of the DJ/KJ to determine what fits and what doesn't. This is why CDG has become the format of choice for Christian karaoke facilitators. As Hansen explains, "Many of the songs on LaserDisc are perfectly acceptable to a Christian audience. The problem is with the videos. Some are just not what this audience wants to see and it's just too much for the KJ to review each one."

Positive results

Christian karaoke is proving it can take the message out of the church and right to the people. Christian music radio stations, including KCMW Kansas City, Mo. and WDCT in Washington, DC, are using Christian karaoke as an effective traffic builder at on-location broadcasts from retailers such as Christian bookstores. In addition, country music nightclubs that have added Christian country music (known as "Positive Country") to their regular music mix, are expanding their audiences by offering Christian karaoke on Sunday afternoons.

Based on its growth over the last two years, the future looks bright for Christian karaoke. Yet, it will probably remain an area of specialization that only a small percentage of mobiles will fully appreciate or understand. Those that do could find Christian karaoke to be a significant source of new business. As Scribani points out, it is at his Christian karaoke shows that he meets many of the people who book him for more traditional parties and events throughout the year. And at Big Fish records, Hansen is right on schedule averaging a new release every month. The pond is getting bigger everyday.

"Christian Karaoke" is a trademark of Big Fish Records - For information call 800-426-1465.

Contemporary Christian music continues to gain recognition and market share in recent years. Several contemporary Christian performers have made significant inroads on the pop charts, led by superstar Amy Grant. Michael W. Smith and Kathy Troccoli have also scored big pop hits and provided evidence that the contemporary Christian music world is filled with top-notch, passionate talent. This music is spotlighted annually at the Dove awards. Arrival Records' recent release of *Today's Best Christian Hits* represents all of the 13 nominees in this Year's "best song" category. The compilation includes "Song-of-the-year" *God Is In Control* by Twila Paris, "Contemporary Song-of-the-Year" *Heaven In The Real World* by Steven Curtis Chapman, and music from winners and nominees 4 Him, Clay Crosse, Ray Boltz, Point of Grace and others.

Today's Best Christian Hits

The 26th Annual Dove Awards Winners And Nominees

1.	*God Is In Control*	Twila Paris
2.	*Creed*	Rich Mullins
3.	*I Pledge Allegiance To The Lamb*	Ray Boltz
4.	*Children Of The World*	Amy Grant
5.	*America Again*	Carman
6.	*Teach Me To Love*	Steve Green & Larnelle Harris
7.	*Heaven In The Real World*	Steven Curtis Chapman
8.	*My Life Is In Your Hands*	Kathy Troccoli
9.	*We Believe In God*	Amy Grant
10.	*Say The Name*	Margaret Becker
11.	*For Future Generations*	4 Him
12.	*Jesus Will Still Be There*	Point Of Grace
13.	*I Surrender All*	Clay Crosse

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Down In Your Rodeo	4
Good Friends Lovin' Good Whiskey	5
If I Were You	6
Darcy's Dream	7
Baby I'm Missing You	8
Looking For The Light	9
One Of Those Nights	10
Rockin' The Rock	11
Burning Old Memories	12
Who's Lonely Now	13
Bigger Fish To Fry	14
I Meant Every Word He Said	15

CD NS 0019

Adalida	1
You Ain't Much Fun	2
House Of Cards	3
Fall In Love	4
Texas Tornado	5
Too Old To Die Young	6
Willing To Walk	7
Black Coffee	8
Mississippi Moon	9
I'm Still Dancing With You	10
Honky Tonk Angels	11
That Just About Does It	12
Bayou Boys	13
Darned If I Do	14
I Am Who I Am	15

CD NS 0020

Don't Stop	1
Stay Now That I've Found You	2
I Heard Her Crying	3
A Little Bit Of You	4
I'd Be Better Off In A Pine Box	5
Load On	6
They're Playing Our Song	7
Better Things To Do	8
Let Your Love Flow	9
Maybe	10
Much Too Young To Feel This Damn Old	11
Oh What A Thrill	12
Mending Fences	13
If I Didn't Love Her	14
And Still	15

CD NS 0021

You Better Think Twice	1
Any Man Of Mine	2
Big Old Truck	3
Sometimes I Forget	4
If It Ain't You	5
Forgiveness	6
Tender Moments	7
You Lie	8
Female Bonding	9
Woman Walk The Line	10
Where Love Begins	11
Take You're Memory With You	12
Sure Love	13
Back Roads	14
Southern Grace	15

CD NS 0022

Your Cheatin' Heart	1
Heartland	2
You Have The Right To Remain Silent	3
In Between Dances	4
When And Where	5
You Look So Good In Love	6
My Heart Will Never Know	7
Cowboy Boogie	8
Heaven's Just A Sin Away	9
I Fell In The Water	10
Going Out Tonight	11
I Like The Sound Of That	12
I Don't Know My Own Strength	13
What Do You Do With His Love	14
Girl Thang	15

CD NS 0023

Sold	1
Not On YOur Love	2
Walking To Jerusalem	3
Finish What We've Started	4
Folsum Prison Blues	5
Can't Even Get The Blues	6
Sometimes I Forget	7
Come In From The Pain	8
Should Have Asked Her Faster	9
You Can Sleep While I Drive	10
She Ain't No Ordinary Girl	11
Back In My Younger Days	12
Feed Jake	13
Going Down	14
All My Exs Live In Texas	15

CD NS 0024

Love Bug	1
Queen Of My Double Wide Trailer	2
Born To Be Blue	3
For The Good Times	4
Hardrock Bottom Of My Heart	5
Don't Take The Girl	6
Blue Kentucky Girl	7
Houston	8
I Can't Tell You Why	9
Life's Little Ups And Downs	10
PMS Blues	11
I Wonder Do You Ever Think Of Me	12
Lost In The Fifties	13
Climb That Mountain High	14
Down Home	15

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Blue Eyes Crying In The Rain	1
Don't Touch Me There	2
Don't Worry About Me	3
Crazy	4
Guitars & Cadillacs	5
Here We Are	6
Honky Tonk Blues	7
I Couldn't See You Leaving	8
Learning To Live Again	9
Come On Back	10
Can't Break It To My Heart	11
A Woman In Love	12
I Thought It Was You	13
For My Broken Heart	14
I'm So Lonesome I Could Cry	15

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CD FM 5001

Jingle Bells	1
Joy To The World	2
Deck The Halls	3
We Wish You A Merry Christmas	4
Silent Night	5
It's Beginning To Look Alot Like Xmas	6
The Twelve Days Of Christmas	7
Away In A Manger	8
Sleigh Ride	9
Frosty The Snowman	10
O' Come All Ye Faithful	11
Rudolph The Red Nosed Reindeer	12
Hark The Herald Angels Sing	13
Silver Bells	14
O' Holy Night	15
It Came Upon A Midnight Clear	16
The First Noel	17
Winter Wonderland	18

CD FM 5002

Tennessee Christmas	1
Christmas In Dixie	2
I Only Want You For Christmas	3
Rockin' Around The Christmas Tree	4
Hard Candy Christmas	5
Grandma Got Run Over By A Reindeer	6
Christmas Time's A Comin'	7
Rockin' Little Christmas	8
Old Christmas Card	9
I Saw Mommy Kissing Santa Claus	10
A Christmas Letter	11
CHRISTMAS	12
Pretty Paper	13
I'll Be Home For Christmas	14
How Do I Wrap My Heart Up For Xmas	15
Have Yourself A Merry Little Christmas	16
Til Santa's Gone	17
Santa Looked Alot Like Daddy	18

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CD FM 5003

Joy To The World	1
Away In A Manger	2
If We Make It Through December	3
O' Little Town Of Bethlehem	4
Up On The Housetop	5
All I Want For Christmas Dear Is You	6
I Heard The Bells On Christmas Day	7
Jingle Bells	8
O' Christmas Tree	9
It Came Upon A Midnight Clear	10
What Child Is This	11
I Believe In Santa Claus	12
Deck The Halls	13
O' Holy Night	14
We Wish You A Merry Christmas	15
Jolly Old St. Nicholas	16
O' Come All Ye Faithful	17
The First Noel	18

CD FM 5004

Santa Bring My Baby Back	1
Santa Claus Is Comin' To Town	2
Merry Christmas Darlin'	3
Holly Jolly Christmas	4
Blue Christmas	5
Happy Christmas	6
Feliz Navidad	7
The Christmas Song	8
There Is No Christmas Like A Home Xmas	9
Please Come Home For Christmas	10
It's The Most Wonderful Day Of The Year	11
White Christmas	12
Here Comes Santa Claus	13
Let It Snow	14
Christmas Family Friends And You	15
Snow Medley	16
Merry Christmas Baby	17
The Greatest Gift Of All	18

CD FM 5005

Have Yourself A Merry Little Christmas	1
Jingle Bells	2
Jolly Old Saint Nicholas	3
Joy To The World	4
Let It Snow	5
O Come All Ye Faithful	6
O Holy Night	7
O Little Town Of Bethlehem	8
Silent Night	9
Up On The Housetop	10
We Wish You A Merry Christmas	11
White Christmas	12
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Someone To Love	6
Only Wanna Be With You	7
Strange Currencies	8
Ode To My Family	9
The Air That I Breathe	10
Rhythm Of My Heart	11
Magnet And Steel	12
Hungry	13
He's So Shy	14

CD SD 0016

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Sold	2
You're Gonna Miss Me When I'm Gone	3
You Better Think Twice	4
And Still	5
My Heart Will Never Know	6
They're Playing Our Song	7
In Between Dances	8
Darned If I Don't Danged If I Do	9
Bobie Ann Mason	10
Southern Grace	11
I'm In Love With A Capital U	12
Faith In Me Faith In You	13
You Can Sleep While I Drive	14

CD SD 0017

I'll Be Ther For You	1
Made In England	2
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Tune up your audience

By Bob Glazier

Helping them pick something to sing is part of being a KJ

You decide to go into the Karaoke business so you buy all the hardware, spend your life savings on a solid library and even book some regular shows. Now you can just sit back and cash in on karaoke... NOT!

Now comes the hard part... making your singers sound good. Musical taste, as I'm sure you know, is a very personal thing. I like listening to rock 'n' roll but I don't try to sing to it in public because I may not be able to carry it well. I prefer singing Sinatra tunes because the tempo and range is easier for me to keep up with, everybody knows his music, and it's just plain fun to imitate Sinatra.

When someone doesn't know what to sing, and you don't know their singing ability, it's best to recommend something along that nature. It should be something they like but feel fairly confident about belting out before a crowd.

I can't stress enough how important it is to help your singers sound their best — if just *one* flops, it could scare the rest out of giving it a try.

In the beginning

The first Karaoke song I ever sang was Bob Seger's "Old Time Rock & Roll." I immediately discovered it wasn't completely in my range. I had no problem with the beginning but, once the chorus began, I was straining big time. If the KJ had been on top of things he might have asked me during one of the instrumental bridges if I wanted him to pitch the song down a step or two.

One song I have always felt comfortable with is Huey Lewis' "The Heart of Rock & Roll." I've sung it in my car for years. It's upbeat and the audience usually gets into it and sings along or does some dancing. This is "Fun Music"...instantly recognizable, toe tapping tunes that span all age groups. There's plenty of Beatles' music in this category, as well as Jimmy Buffett and many others.

So where do you start when someone asks you to help them choose a song? Here is a list of my top 20 easiest and most fun songs to sing, not in any particular order:

1. *I Love Rock & Roll* ..... Joan Jett / Blackhearts
2. *California Girls* ..... The Beach Boys
3. *Ghostbusters* ..... Ray Parker Jr.
4. *Twist & Shout* ..... The Beatles
5. *The Dock Of The Bay* ..... Otis Redding
6. *Friends In Low Places* ..... Garth Brooks
7. *Margaritaville* ..... Jimmy Buffett
8. *I Got You Babe* ..... Sonny & Cher
9. *Walkin' After Midnight* ..... Patsy Cline
10. *Bad, Bad, Leroy Brown* ..... Jim Croce
11. *Take Me Home, Country Roads* ..... John Denver
12. *Sweet Dreams (Are Made Of This)* ..... The Eurythmics
13. *Wake Up Little Susie* ..... The Everly Brothers
14. *Don't It Make My Brown Eyes Blue* ..... Crystal Gayle
15. *Harper Valley PTA* ..... Jeannie C. Riley
16. *Act Naturally* ..... The Beatles
17. *Like A Virgin* ..... Madonna
18. *King Of The Road* ..... Roger Miller
19. *On The Road Again* ..... Willie Nelson
20. *Help* ..... The Beatles

Hopefully, you have a song book with a cross reference by artist because it's easier to find someone a song if you start with their favorite artist. Ask the perspective singer what type of music they sing in their car or at home. Make some broad suggestions. But try to get the singer to pick their own song. If they follow your suggestion blindly and then crash and burn you will be the one they blame.

Chart toppers

I always try to steer amateur Karaoke singers away from the latest hits. There's a big difference between singing with the radio and singing alone on stage. Music that we have grown up with is embedded in our heads. We could probably sing this stuff with our eyes closed (but then we wouldn't be able to read the words!).

Up-tempo music is generally easier to sing than ballads, which are a problem because of the lack of masking. If there isn't enough background music to help drown out the singer (just a little bit), and they're not comfortable, it's going to be a very long song for the singer, as well as the audience. Rap, when done, is greeted with a huge response; the problem is very few people can keep up with the words as they change so quickly.

Next month I'll give you a list of what I think the advanced singers should try.

By the way, you can now get in touch with me online at HOWLNHOUND@aol.com. Let me know what's being sung by your singers and I'll add them to a future article. Keep on singing!

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Patents Pending

Totally Tubular fill music for karaoke shows

KJs looking to spice up their shows should really go for Rhino Records' new TUBE TUNES: VOLS. 1, 2 and 3. These compilations sport full-length versions of the most memorable TV theme songs of the 1970s and '80s, and are perfect for filling gaps between singers.

VOL. 1 covers the exhilarating wacky theme songs from the most popular TV shows of the early '70s, including "Love American Style" by The Cowsills, "Love Is All Around" (theme from *The Mary Tyler Moore Show*), "Chico And The Man" by Jose Feliciano, as well as themes from *Happy Days, The Partridge Family, Here Come The Brides, and All In The Family.*

Well-known sitcoms and dramas of the later '70s and early '80s are represented on VOL. 2 by cuts such as the "Love Boat Theme," "Welcome Back" from *Welcome Back, Kotter*, the "Theme From Charlie's Angels," and the "Theme From Magnum P.I."

A variety of later '80s instrumental themes, along with tunes sung by pop's finest performers, appear on VOL. 3, the last golden examples of an era when an opening anthem was en vogue in television. "Miami Vice Theme," "Theme From The TV Show Cheers (Where Everybody Knows Your Name)," "The Theme From Hill Street Blues," and "Without Us" from *Family Ties* are among the featured tracks.

While the majority of TUBE TUNES themes are performed by the original TV soundtrack artists, a few are versions recorded for commercial release on various singles or albums.

Sold separately, each TUBE TUNES volume carries a suggested retail price of $15.98 per CD and $10.98 per cassette; the collections are also available from Rhino Mail Order at 1-800-432-0020.

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PARTY JOCKEY by clarion

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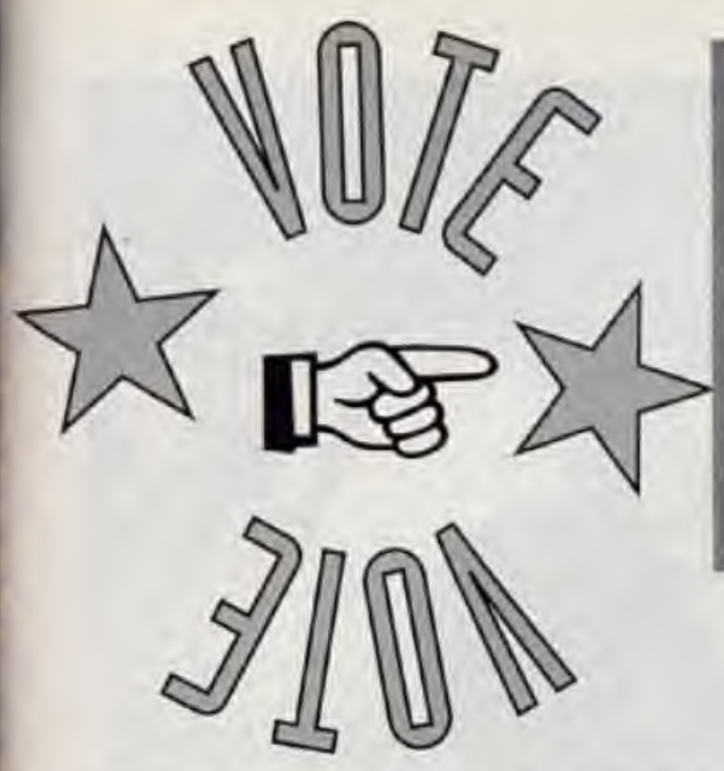

1996 TOP 200

OFFICIAL BALLOT

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Will it be Old Time Rock & Roll for a 5th straight year? (Oh please...no!) Or is it time for a New No. 1 all-time, most-played DJ Hit!? (Yes... Yes!) You decide!
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The Flies–

DJs With A Twist

BizBuzz

By Kyla McDonald

Imagine Mick Jagger, David Bowie, Axel Rose, Tom Petty and many others gathered for one show. It would be pretty spectacular, and spectacular is what Chris Kirby and Nick Kilpin of **Flies in the Ointment** try for in every show.

Flies in the Ointment is a Georgetown, Ontario based performance DJ service who specializes in the unusual. "We can spend hours explaining to a client exactly what we do, but when it comes to the performance, they're always shocked, " Kilpin says as he grins triumphantly.

Explaining exactly what they do is easier said than done. The Flies, as Kirby and Kilpin call themselves, have a wide range of crazy wigs, costumes and dance routines which run from the Beach Boys to Guns 'N Roses, and when they hit the stage for the first time in a performance all eyes turn and all jaws drop to the floor.

No one can be blamed for being shocked, when their polite, suit wearing jockeys jump up on stage wearing mini skirts or boxers. "We do the B-52's, and I get to wear the skirt because I have better knees," says Kirby, with his poker face still intact. Both Kilpin and Kirby are graduates of the National Institute of Broadcasting in Toronto, Ontario, with original plans of being in radio; plans which haven't vanished, only been put on hold. "We'd like to get into radio eventually," Kilpin says in a rare moment of seriousness, "But, nothing beats the immediate feedback of a live show."

Many may be wondering about the name. Flies in the Ointment isn't exactly a common phrase, but it actually comes from a news paper headline. When Kilpin and Kirby went to register as a small business, they arrived at the license bureau at 4:45 on a Friday afternoon and realized they didn't have a name. So, they grabbed the nearest paper, flipped it open to the first headline they saw, and the rest is history.

The Flies are already working with some of the best DJs in Canada through a Toronto based company called ProSound Solution. They work strictly on a request format, playing all varieties of music and functions. "If the audience is having fun, who cares about anything else?" Kirby asks rhetorically.

Kirby is quick to add that it isn't all fun and games. "The show is like a break after the hell of preparation." The Flies set up and tear down all their own equipment and are frequently working out bills, meeting with clients, or just trying to organize costumes and create new routines.

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The Mini-Combo 4 comes complete with 4 CSL par 20, 120-volt, hi-output, 2,000 hour halogen lamps, a mirrorball, C-MR16 pinspots, and a 16-program controller with a remote footswitch all in a convenient, mobile-friendly, carpeted roadcase for $499.

CSL's Mini-Combo 8, at $619, is an upgraded system with eight CSL par 20s. The Mini-Combo 8 Plus, at $879, is the Cadillac of the line with a full feature LitePuter 480/CSL 16 program dimmer controller in a lightweight SKB case. While this adds an additional piece to your load, the enhanced control and cable storage space makes it worthwhile.

Road trip

We tested a Mini-Combo 8 Plus at a medium size wedding reception (120 guests) and found it to really add life to the party. The 28"w by 20"h by 11"d 40 pound system added little to the load and required less than five minutes to set up. The cut-to-fit red, blue, aqua, and orange gels are a snap to use with the small par cans. Gel holders are also provided for the two spots which reflect off the mirrorball but we had best results leaving these gel-less.

The LitePuter controller enhanced the show with plenty of selectable chase patterns as well as an automatic mode. The dimmer and speed controls and flash buttons were handy for those moments when our DJ had the time and desire to be creative.

Overall, we found the Mini-Combo 8 with LitePuter to be well-made, reliable and versatile. Switches are included to start and stop the mirrorball and pinspots with two additional switches for outboard effects. Thumbscrews are provided with the Mini-Combo systems which allow for the mounting of two effects right to the bottom of the case. AC outlets conveniently mounted to the back of the box. A single, heavy-duty cable with locking connectors runs from the box to the controller.

When the night was through, we simply wrapped the mirrorball with a special foam pad (provided), latched on the front covers and packed it away. It's a fantastic package and a terrific way for DJs who work alone to add lighting without having to hire a helper. The Mini-Combo systems are protected with a two-year warranty.

For more information, contact **Colorado Sound N' Light, Inc.** 7301 North Broadway, Denver, CO 80221. (303)429-0418.

Q.

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See pre-registration information on page 91.

The DJ Spinoff at Rupert's lasted into the wee hours of the morning...

Been there, done that... gonna do it again!

At the summer *Nightclub & Bar* show in Atlanta, Ga. (June 25-27) the spotlight was on DJs! Now *Mobile Beat* in cooperation with *NCB* will turn up the intensity with a brand new, super special DJ package for the huge *NCB* convention coming to Las Vegas in 1996 (January 8-10). There will be special DJ seminars, a floor packed with sound and lighting exhibitors and great opportunities for networking. The special DJ rate of $125 is available only through *Mobile Beat*. Make your reservations now!

...but the crowd didn't care!

DJ Dale and Dave Kreiner, of Southern California Music Service, in the booth at the Baja Beach Club.

DJ Dale knows how to get the girls up and dancing on tables!

PHOTOFILE

The Georgia Mobile DJ Association held their monthly meeting during the week of the show. Concerns regarding jobs during the 1996 Olympic Games were amongst the topics of discussion. Those seeking membership or further information on the GMDJA should contact Kenny Zail at 402-822-9320

Dan Miller of DME, host of the DJ Spinoff, will also organize the Vegas Spinoff.

Mobile Beat technical editor, Henry Collins (third from right), joined *MB* writer Ron Burt (second from left) on a marketing panel moderated by DJ/Record industry consultant Harlan Collins (far right).

Sign me up!

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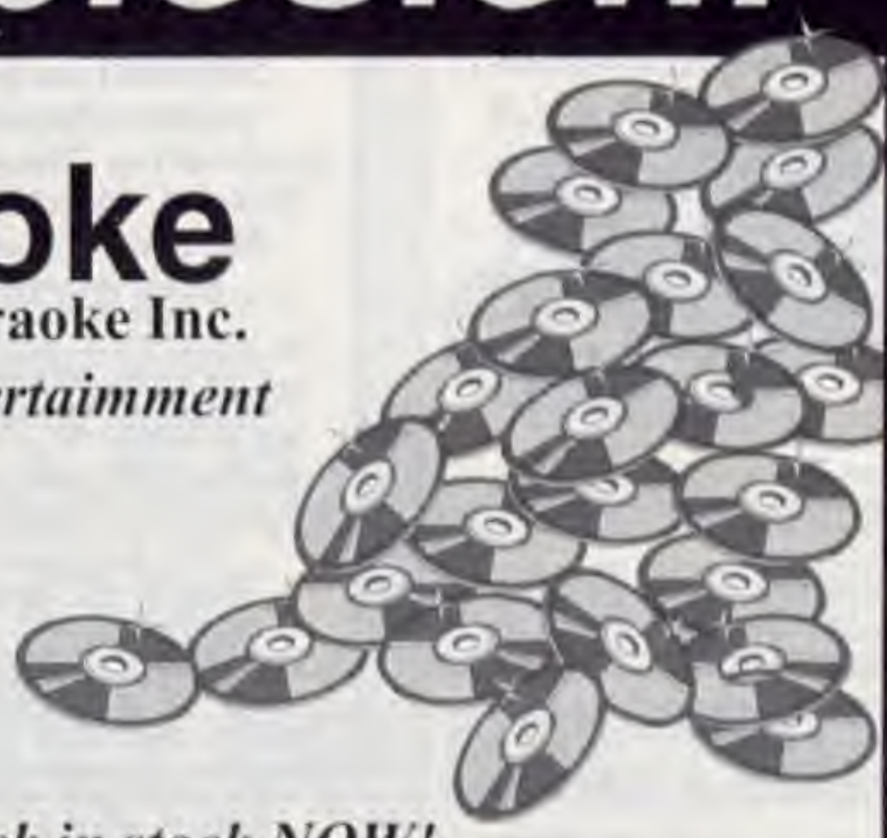

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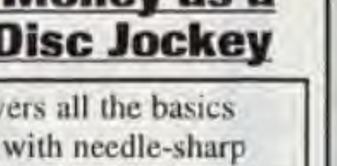

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The DJ gig frozen in memory

by Tim Fitzpatrick

It was the day after Thanksgiving two years ago. The Chicago area had just been hit with a major ice storm. I was heading out to DJ a wedding.

After spending most of the morning chopping a path to my van, I cautiously begin the process of loading up. Cautious just wasn't good enough. The first load out I hit a patch of ice. As my feet flew out from under me, the turntables I was carrying were launched into air, tumbling down the concrete steps. Both were smashed beyond repair. Landing flat on my back, I was in excruciating pain. Fortunately, I hadn't broken anything but it took about a minute or two before I could get back up. I picked up the pieces of the turntables and limped back into the house.

With extreme care, and while still in major pain, I managed to load the rest of the gear without again falling.

When I got to the hall, an employee was changing a flat tire right in front of the entrance. Without access to the loading dock, I had to park a block away, cart my equipment through the icy slush, through the kitchen, up a freight elevator and across three rooms to the hall I was playing in.

Just as I finished the final trip, the employee was able to move his car. I took the opportunity to grab a spot by the loading dock. The access road was narrow and dark, and I had to back in. By now, the slush was again turning to ice. The only way I could see where I was going was to drive with the driver's side door half open, looking backward out the door over my left shoulder. Before I knew what was happening, the driver door jerked out of my hand and came almost off its hinges. I had backed into a short fence post just tall enough to catch the bottom of the door.

Before the door could be ripped completely off the vehicle, I hit the brakes, but the hinges were to the point where the door would no longer be closed. To make matters worse, when I closed the back hatch, it had failed to latch. In the abrupt stop, more equipment went flying out the back of the van and crashing to the driveway.

By now I thought it could get no worse... but it did.

The driver's door was bent so far back it would not shut, so the dome light would not go off. I had to use a bungee chord to hold the door closed while I did the job. The job itself went quite well, although I was a bit unfocused thinking about how unsecured my van and remaining pieces of equipment were out at the dock.

By the time I left, the mercury had dropped to 5 degrees below zero, and with my door open I froze my... if you have experienced 5 below, you know what I mean.

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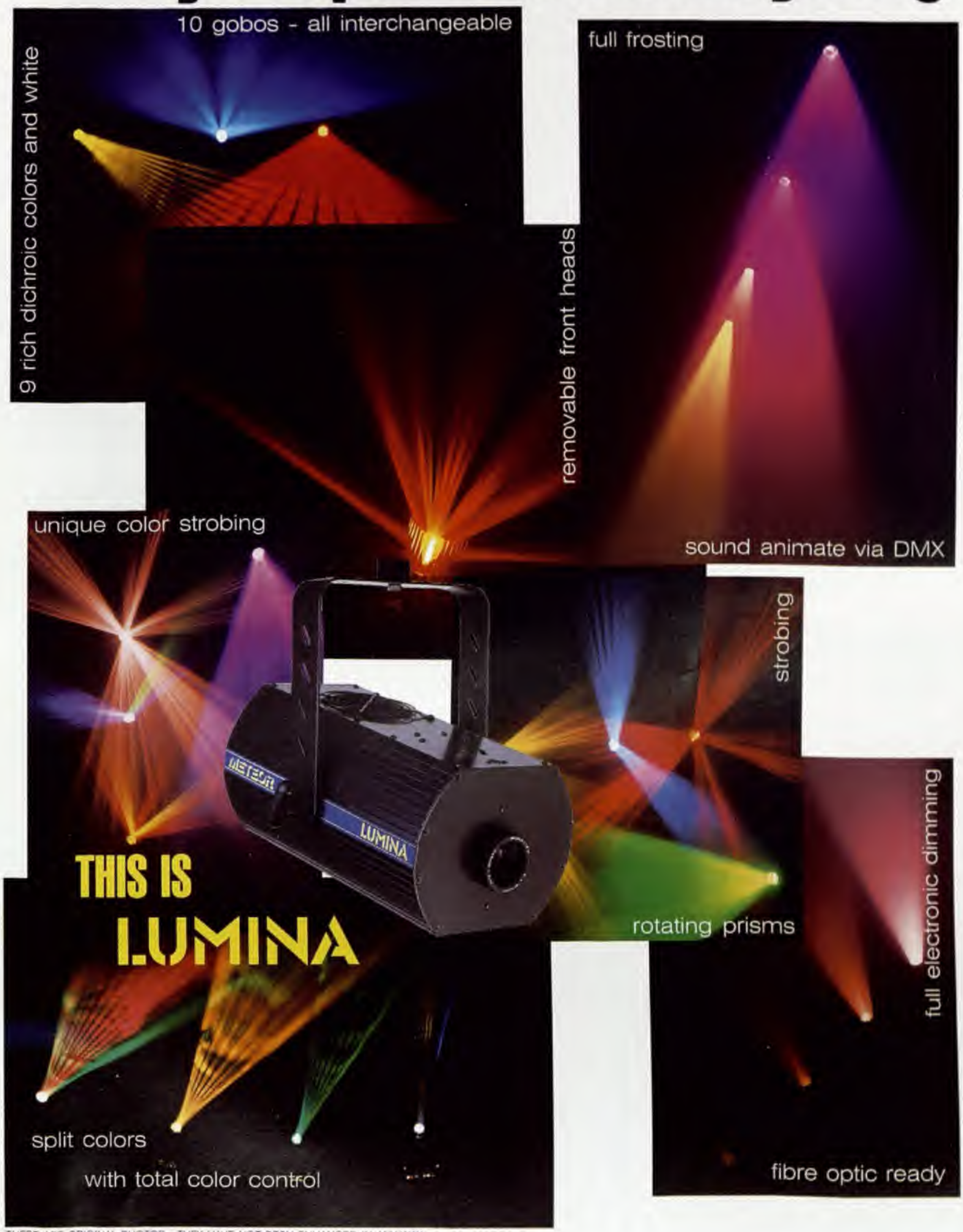

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